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-Musical Review-

SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE

THE ONLY MUSICAL JOURNAL IN THE GREAT WEST

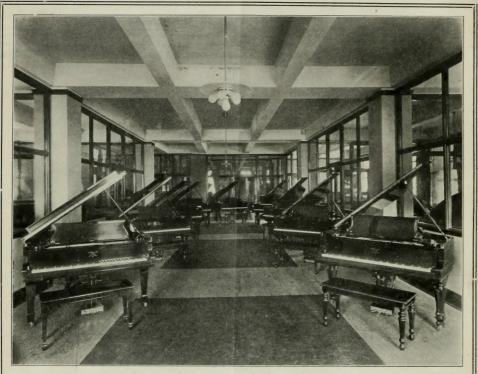
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MUSICAL CALENDAR 1909-10.

Sousa and his Band (Dreamland Rink) Nov 4 and 7, aft. & eve.
Mme. Jean Jomelli (Manhattan Opera House Co.), Week of Nov. 14
Dr. Ludwig Wullner
George Hamlin (American Tenor)Dec. 2, 5 and 7
Fritz Kreisler
Lyric Quartette Pop Concert
Marcella Sembrich
Myrtle Elvin (Pianiste)February
Teresa Carreno First Week of February
Madame Schumann-Heink
Mme. Tilly Koenen (the famous Dutch contralto)March
Pepito Arriolo (the Spanish child Violinist)
Maud PowellApril
Flonzaley Quartet (in Chamber Music)April
Damrosch Symphony Orchestra and Isadora DuncanMay

THE MUSICAL REVIEW'S NINTH BIRTHDAY.

With this issue the Pacific Coast Musical Review begins its ninth birthday. The fact alone that a musical journal was able to weather eight years of existence, of which the greater period was certainly a succession of great obstacles, proves beyond a doubt that the paper has come to stay and is what is usually known as a successful business enterprise. We have so often referred to the hardships that confronted us during the first few years of the publication of this paper that we will not, at this time, weary our readers with a repetition of these recitals. We are thoroughly convinced that our readers know by this time that it was extremely difficult to establish a musical journal on this Coast and the present edition including twenty-four pages of reading matter, exclusively devoted to the interests of the music loving public and issued every week, is a documentary proof of the final triumph or victory

of our campaign in the interests of music and musicians in the far West. We also desire to take this occasion to impress upon the mind of our readers the thought that this difficult task was not undertaken for personal reasons only.

Seven of the eight years constituting the life of he Pacific Coast Musical Review were difficult up-hill fights mostly earning a "from-hand-to-mouth" existence for the editor. Time and time again these hardships could have been avoided by accepting tempting offers to write for daily papers or outside musical journals and permit the paper to die a natural death. But when we made up our mind to give the Pacific Coast a genuine musical journal we did not think half so much of ourselves as we had in mind the welfare of the musical profession and the musical public of the far West and the necissity of a musical journal in this territory at a time of quick development. There is nothing so conducive to the success and influence of a certain educational problem than publicity. At the time this paper was founded hardly any daily paper in San Francisco paid attention to our musical cult. Local musical events were hardly recorded and when the editor of this paper once asked the managing editor of a daily paper of this city why so little attention was paid to music he replied that there was no money in musicians and that consequently the daily papers had no space for the recording of their work. We then said that we thought the reader interested in musical news was just as much entitled to receive information that appealed to him as the reader, who was fond of sporting events, was entitled to have recorded those things that appealed to his taste. The managing editor replied that, while thousands of people were interested in sporting events, only one or two cared anything about musical doings. We then told the managing editor that, if this was the case, it was time a professional paper was established to record the musicians' activity and prove to the daily papers that not only were there thousands of people interested in music but that the musicians was willing to pay for his news and support a paper of this kind. The managing editor thereupon asked us who would undertake such a hopeless task and we stated that we ourselves would do so. Thereupon the managing editor said that we would starve within six months and would return to ask for a position.

This incident happened now over eight years ago. We have not exactly starved since. We have never asked for a position on a daily paper since editing this publication. The daily papers have instituted regular weekly musical departments. The doings of our resident musicians are given ample publicity and music is not regarded by the daily press with that contempt that it met at the hands of journalists eight years ago. There are today thousands of people interested in music where eight years ago only hundreds could be interested. and here we are not referring to classic concerts; but to the big events in the Greek Theatre which could never have attracted the immense crowds had it not been for the success of the first smyphony series which really emphasized the utility of that splendid temple more than anything that took place before that time. But these are matters really outside our persent course of argument. We desire to impress upon our readers the fact that realizing the immense benefit to be derived from a musical journal in the development of a higher musical taste, we are willing to bring great sacrifices in order to accomplish something that almost everyone believed to be impossible of accomplishment,

Now after having devoted eight years of the prime of our life to the service of the musical people of the Pacific Coast we have a right to demand that the musical people assist us in increasing the power and influence of this paper. We have shown that it is possible to publish a musical paper on this Coast; but hitherto we were compelled, for economy's sake to drift within limited spheres. Beginning with a monthly publication we changed to a weekly paper of sixteen pages. In this manner we were able to give Pacific Coast news only and were compelled to exclude all departments referring to musical activities outside Pacific Coast territory. The time has now come when efforts must be made to expand our horizon and include in these weekly records the doings of musicians outside our territory. The time has come when from a limited circle of five thousand subscribers we must see to it that this paper is seen in every home where music is played. During the ensuing season it will be necessary to double the subscription list in California so that at least ten thousand people will read this paper. This will be a following of fifty thousand people, as five people read the paper of every subscriber. Now, mind you, we are not asking this assistance for our personal benefit only, but we ask it for the sake of music and its development on the Pacific Coast. You will find that there are certain musicians who do not regard the success of this paper with kindly eyes, because they have a personal grievance—they want this paper to help them fight their personal battles and if it does not do so they have no use for it. If you find anyone who objects to this paper, you will find one who has been unable to influence this paper to help him personally gain a certain end. We do not publish this paper for the purpose of especially booming one particular conservattory, one particular teacher, one particular symphony leader; but we have made the sacrifices necessary for the establishment of this paper in order to assist every conservatory, every teacher and every symphony leader of merit. The last word especially must be read with particular emphasis. We can only encourage those whom we consider meritorious. And here you will also find certain musicians opposed to us, because their idea of merit does not agree with our idea of the word. If we can not continue to publish this paper according to our view of merit and according to our judgment as to whom we ought to encourage we would rather cease publication of a musical journal altogether.

Now then, in our plans, beginning with this issue, to give the Pacific Coast a larger, more influential and more widely read official organ we want the assistance of everyone who has the general welfare of music, as an art, more at heart than his personal success. There are certain big movements to be started and accomplished which require a bigger paper and bigger circulation than we have had in the past. San Francisco and Los Angeles should have permanent symphony orchestras. The University of California should have a musical department worthy of its name. Teachers at public and High schools should be of the most efficient character. Musical education should be as much as possible administered by competent educators only and there are many other items among which a big concert hall for San Francisco is not by any means one of the least things. We need a legitimate Pacific Coast Music Teachers' Association. All these things can be accomplished with a musical journal that reaches every home where music is played or appreciated. To accomplish this some of our prominent teachers and musicians must be willing to make a few sacrifices. The

gradul enlargement of this paper to thirty-two pages requires additional advertising patronage. There are many of our most efficient and most capable teachers who subscribe to this paper and praise its work, but who do not advertise, because they deem advertising as being undignified. Now a musical journal cannot live without advertising patronage. In this manner these teachers think a musical journal unnecessary. most of them desire recognition in its columns. Then, too, the profession is given additional dignity by the success of a professional organ. If these teachers who do not believe in advertising could be made to understand that these advertisements are not only a source of publicity, but also an annual subscription toward the support and maintenace of their profession at large, they might perhaps look at the matter of advertising in a musical paper in a different light.

We have done our share toward the gradual growth of this paper in the past. We still add to our past efforts by sending one thousand copies of this paper every week to people whose names are not on our subscription list, thus reaching additional fifty thousand people interested in music during the season. We will, for the present, pay the additional expense necessary for a larger paper out of our own pocket; but then we also have a right to ask of the musical profession of San Francisco and Los Angeles some assistance in the execution of big plans that are just as much intended to benefit their interests as they are to benefit us. With this object in view we ask that the profession in San Francisco and Los Angeles favors us in future with more advertising patronage and that the present subscribers assist us in gaining fifty per cent, more subscribers. In the issue of next week will be found an announcement of a subscription contest that should appeal to every music lover. From this it will be seen that we ask no one to do anything for nothing. Surely to eventually win a grand piano is an object well worth a little exertion to obtain. There are other conditions to this contest which will reward those who are willing to work a little in the interests of this paper. During the next six months we will give the musical people an opportunity to support their own paper. If this call for assistance should fall on deaf ears we will find another means to gain our aim. But before making this paper a powerful organ-which we will do as sure as we have guided it during eight years of useful existence—and before we resort to these other means we want to know whether we can count on the members of the profession in California or whether we must call in outside assistance. One thing is certain—and you may take this as foretelling the future—that the Pacific Coast Musical Review will continue to prosper and increase in circulation and volume from now on. Do you wish to participate in this growth and prosperity, or do you prefer to stand aside and permit the paper to continue its fight unassisted?

BY WAY OF APPRECIATION.

At this auspicious moment, when we look back upon an eight years' struggle to maintain a musical journal for the Pacific Coast, we would indeed be selfish did we not extend our heartiest thanks and heartfelt sentiments of appreciation to all those who so kindly issisted us in accomplishing a feat that was thought at first impossible to bring to a successful conclusion. We want all those who advertise in and subscribe for this paper to know that each and everyone of them has a share in the success of this journal and that we are not forgetting them. We desire especially to call attention to the

advertisers in this issue and remind our readers that without them this plat to give California a musical paper could never have been accomplished. As a favor to us read all the names of the advertisers and impress upon your mind those who have done more than anyone else to make the publication of a musical journal possible

There are advertisers—especially among the music houses-who do not use the columns of this paper, because they believe they cannot actually sell ten times as much merchandise through its columns as they pay out. They cannot be convinced that the mere existence of a musical paper benefits their business indirectly. They have no sentiment, no heart, no desire to assist a musical movement, no personal interest in the profession, and in fact see nothing except sell goods and make money. From a strictly commercial point of view this may be all very well. But in this case they must not expect sentiment or sympathy from the public. And yet these firms become indignant when people object to their fake "guessing" contests, to their deceiving "bargain" sales, to their misrepresentations in advertising high grade pianos at low prices which are never sold at low prices and their many other unprincipled, illegitimate and dishonest business methods which characterize their attitude toward the public.

These dealers who are so particular about receiving dollar for dollar in the distribution of their advertising and so particular in their policy to refuse to aid praiseworthy musical enterprises are not so particular when it comes to coax the nimble dollar from the pocket of unsuspecting patrons. By giving this paper more power through its increasing circulation and volume the readers have a splendid weapon of defense against such frauds for these questionable methods can not stand the glaring calcium of publicity. This paper will never blackmail a business house that does not advertise. If a business house is guilty of defrauding the public, it will be exposed in these columns whether it advertises or not. Neither does this paper accept an advertisement that it knows to be a fraud, even if it was compelled to suspend publication. But certainly cannot refrain from smiling when a business house claims that it cannot advertise, in a musical paper because it cannot make enough money by such action.

The Los Angeles dealers tell the editor that they do not advertise in this paper because it is published in San Francisco. Nevertheless they know that it is largely circulated in Los Angeles, publishes from two to three pages of Los Angeles news every week during the season and does its unmost to make Los Angeles musicians know throughout the musical world. Futhermore, this paper, reaches every city of importance on the Pacific Coast, and as a number of people move to Los Angeles from these Coast towns it would not do any harm, that we can see, for these people to know who the Los Angeles dealers are. If Los Angeles did not have so many big music houses, conducted in a most intelligent and honest manner we would not be surprised at their attitude. But to refuse to advertise in a paper published in San Francisco, because it is published in San Francisco, is certainly a policy strange to one who reads musical papers published in New York and sees therein advertisements from Chicago, Boston, Philadelphia and other Eastern cities.

This paper has several hundred subscribers in Los Angeles. It will have a thousand there before six months are over, if we have to send a thousand extra

numbers every week to do so, for our mind is made up to give Los Angeles musicians the same opportunities that San Francisco musicians have. If music dealers do not want to advertise in this paper and help it along because it is published in San Francisco, we will not retaliate by discontinuing the Los Angeles department and devoting our attention to San Francisco and vicinity only. We have made up our mind to publish a Pacific Coast musical journal and to us Los Angeles is as much a Pacific Coast city as San Francisco. This paper has no favorites. And if Los Angeles dealers and musicians do not like this paper because it is published in San Francisco, we certainly will continue to like Los Angeles and its splendid musicians just the same.

In glancing over the advertising columns in Eastern musical journals we find that Eastern managers spend thousands of dollars in their announcements long before the beginning of the season. We see three of these musical journals every week. On the Pacific Coast there is but one musical journal and several artists have told us that they make more money on the Pacific Coast than at several big Eastern musical centers together. Yet not one artist is announced in these columns except two week's before each concert. We have been able to get along without these announcements before this and we will get along without them in future. But we have one big objection to make. If the musical managers of New York find it unprofitable to use the advertising columns of this paper previous to the concerts of their artists, they should in all fairness not ask us to print their advance notices and their anectodes and thus take from us valuable space which we can devote to better advantage. We do not ask anvone to advertise in these columns and we will nevertheless recognize visiting artists with one advance announcement and a review of the concert, except an additional announcement when the local manager advertises. Otherwise we absolutely refuse to devote any space to the appearance of any artist. We have worked like a slave to establish a musical journal during the last eight years which reaches twenty thousand readers in California. We have gained a certain influence and are able to make an artist known on this Coast. We absolutely know that no musical journal published in the East reaches one tenth the number of readers which this journal reaches and we do not propose to be made use of. If the managers of New York are willing to make money through this paper from the musical public of California, they should be willing to give it some of the support so lavishly bestowed upon Eastern journals. If they are not will to do so, they should not ask us to continuously "boom" their artists. We are willing to print the news for our readers, but we absolutely refuse to print more than the news, which is more than the announcement of certain artists. This paper has it in its power to make artists who are not known here familiar to the thousands of people who read this paper. These people in turn can transmit the information to There is no excuse for any manager to tell his artist that he is not known on this Coast. He can make him known if he wants to and it will not cost him one tenth as much as it does to make him known in New York. If artists were advertised on the Pacific Coast as prominently as they are in the east long before the beginning of the season, concert attendance would be much greater and managers as well as artists would make more money. But as long as managers are skeptical regarding this undisputed fact, just so long will there be losses when their should be profits.

MUSICAL NEWS IN THE EAST.

The following items from the Musical Courier is of interest to San Franciscans as Rita Fornia is none other than Rita Newman, who uses the last two syllables of California as her nom de plume

Rita Fornia, of the Metropolitan Opera House Company, returned Thursday of last week on the steamer Deutschland, after a two months' tour of Europe. Madame Fornia was welcomed back by many of her admirers. She is in fine health and spirits, and expressed herself eager to begin her season. In addition to her engagement at the Metropolitan, Madame Fornia will fill concert engagements throughout the winter. She has added new roles to her repertory, as well as new songs to her concert lists.

"Gioconda" will open the Metropolitan opera season, and Massenet's "Werther" is to be the initial opera comique production at the New Theatre.—Musical Courier.

Thomas Atkinson, of Greenfork, near Hagerstown, Ind., has made a violin constructed entirely of toothpicks, and offers it for sale at \$3,374. Comic comment on this item of news is out of place.-Musical Courier.

[That's all right. We see the points.—Ed.]

The fifty-second Worcester (Mass.) music festival will be The fity-second worcester (Mass.) music restival will be held September 29 and 30 and October 1. The artists engaged are Corinne Rider-Kelsey, Laura Coombs, sopranos; Gerville-Reache, Christine Miller, Margaret Keyes, contraltos; Reed Miller, Gorge Harris, Jr., tenors; Oscar Seagle, Frederick Weld, baritones; pianist, Tina Lerner; viola soloist, Emil Ferir: conductor, Dr. Arthur Mees; assistant conductor, Gustav Strube. The works to be given are Mendelssohn's "Elijah," September 29; Liszt's "Missa Solemnis" (first complete presentation in this country) and Berlioz's "Te Deum," September 30. There will be symphony concerts on the afternoons of September 30 and October 1, and "Artists' Night," October 1.—Musical Courier.

The Philadelphia Orchestra will begin its tenth season at the American Academy of Music, Philadelphia, Friday afternoon, October 15, and Saturday evening, October 16. Carl Pohlig, the most popular conductor the Quaker City ever had, is to resume his baton activity at the head of the organization, and may be expected to add to the interest and financial support his presence brought the orchestra last season. He is an eclectic scholar and a man of human sympathies and understanding, and that combination of qualities is exactly the kind required to win the complete confidence of the musical public in any American city. The Philadelphia Orchestra plans twenty-two consecutive Friday afternoon and twentytwo consecutive Saturday evening concerts, from October 15 to March 12, 1910. The soloists (an attractive list) include Tilly Koenen, Carreno, Samaroff, Thaddeus Rich, Rachmaninoff, Dr. Wullner, Kreisler, Pepito Arriola, etc.—Musical Courier.

The Philharmonic Orchestra will give thirty-seven concerts in New York this winter, the New York Symphony Orchestra is booked for twenty-nine, the Boston Smyphony Orchestra for fifteen, and there will be at least fifteen more by the Volpe and People's. The Philharmonic dates at Carnegie Hall are: Regular series, eight Thursday evenings, November 4, November 25, December 16, January 6, January 720, February 7, February 17 and March 10; and eight Friday afternoons, November 5, November 26, December 17, January 7, January 21, February 4, February 18 and March 11; a historical cycle on six Wednesday evenings, November 10, December 8, December 29, January 26, March 2 and March 30, a Beethoven cycle on five Friday afternoons, November 19, December 31, January 14, March 4 and April 1; one extra Christmas concert and four special Sunday afternoons, February 27, March 6, 13 and 27. Five more concerts in town are at the Brooklyn Academy of Music, on Friday evening, December 3; Saturday evening, January 8; Fridays, January 28, February 11 and March 18.

METROPOLITAN OPERA PLANS.

The official prospectus of the Metropolitan Opera House has been issued and states that the regular season, under the management of Giulio Gatti-Casazza and Andreas Dippel, will open November 15 and continue for twenty weeks. At the Metropolitan there will be 120 performances of grand opera, and at the New Theatre (to open November 16), forty performances of opera comique and lyric opera.

The new operas promised for production (dates not speci-

fied) are: Claude Debussy, "La Chute de la Maison l'sher,"
"Le Diable dans le Beffroi," "La Legende de Tristan." Paul
Dukas, "Ariane et Barbe-Bleu." Wilhelm Kienzl. "Der Evangelimann." Xavier Leroux, "La Reine Fiamette." Gustave
Charpentier, "La Vie du Poete. Jean Nougues, "Quo Vadis."
Mauree Ravel, "L'Heure Espagnole," and Gaston Salvayre, Solange.

Among the novelties and revivals announced for the coming

season (besides standard works) are:
Auber, "Fra Diavolo"; Boieldieu, "La Dame Blanche";
Bruneau, "L'Attaque du Moulin"; Converse, "The Pipe of De-Bruneau, "L'Attaque du Moulin"; Converse, "The Pipe of Desire"; Delibes, "Lakme"; Donizetti, "La Fille du Regiment"; Flotow, "Alessandro Stradella"; Franchetti, "Germania"; Goetzl, "Les Precieuses Ridicules"; Goldmark, "The Cricket on the Hearth"; Gluck, "Orfeo"; Humperdinck, "King's Children"; Laparra, "La Habanera"; Lecocq, "La Fille de Madame Angot"; Blech, "Versiegelt"; Lehar, "Amour des Tziganes" ("Gypsy Love"); Leroux, "Le Chemineau" (new); Lortzing, "Czar und Zimmermann"; Maillard, "Les Dragons de Villars"; Massenet, "Werther"; Offenbach, "Les Contes d'Hoffmann"; Paer, "Il Maestro di Cappela"; Rossini, "Il Signor Bruschino"; Suppe, "La Belle Galathee"; Tschaikowsky, "Pique Dame" (new); Verdi, "Otello"; Weber, "Der Freischutz," and Wolf-Ferrari, "Le Donne Curiose" (new).

Among the men the strangers will be Edmond Clemont, Leo Devaux, Glenn Hall, Herman Jadlowker, Wilhelm Otto, George Regis and Leo Slezak, tenors; Henry Dutillry, John Forsell, Dinh Gilly, Anton Ludwig, Clarence Whitehill, George Bourgeois, Ferdinand Gianoli-Galletti, Marcel Reiner and Andrea de Segurola, baritones and basses. Ballets by Bayer, Delibes and Glazounow are announced. The rest of the repertory will be standard.—Musical Courier.

HENRY HADLEY.

Henry Hadley, who has just been appointed conductor of the Seattle Orchestra, was born in Somerville in 1874, his father, S. Henry Hadley, being a well-known musician, conductor and teacher.

As a boy of twelve years young Hadley evinced a marked originality in composition, and before studying he wrote fluently in the lighter forms, as well as short movements for string quartettes. He pursued his studies with Stephen Emery at the New England Conservatory and later with with Stephen George W. Chadwick. At twenty years of age he composed his first serious overture for orchestra, "Hector and Andromache," which work was performed in New York under Walter Damrosch at a concert of the Manuscript Society at Chickering Hall.

Iu 1893 he made a tour of the United States as leader with the Laura Schirmer Mapleson Opera Company. The following summer, 1894, Mr. Hadley went to Vienna to continue his counterpoint studies with Eusebius Mandyzewski. Here he completed his Ballet Suite (No. 3), which was first heard at a concert of the Manuscript Society under Adolf Neuendorf. Later, Mr. Sam Franko brought out this work with the American Symphony Orchestra. The next year finds Mr. Hadley as director of the Music Department of St. Paul's School, Garden City. This position he held for seven seasons, finding time to finish his Symphonies, "Youth and Life" (first heard under Anton Seidl at a concert of the Manuscript Society in 1890), and "The Four Seasons" (which took the New England Conservatory and the Paderewski prizes in 1902), Overture, "In Bohemia" (first played in Pittsburgh by Victor Herbert), Overture, "Herod" to Stephen Phillips's tragedy, Cantana, "In Music's Praise," produced at Carnegie Hall by the People's Choral Union, Oriental Suite (produced at a Sunday evening as well as over 150 songs. He also wrote incidental music to two plays, "The Daughter of Hamilcar," for Blanche Walsh, and "Audrey," for Eleanor Robson.

His second symphony in the meantime had been performed in London under Sir Villiers Stanford and in Warsaw under Mylinaski.

During the years 1905-1909 Mr. Hadley went abroad. His tone-poem, "Salome," a powerful work for modern orchestra, based on the Oscar Wilde tragedy, has met with universal success in America as well as Europe, Hadley conducting it in Berlin, Cassel, Warsaw, Monte Carlo, Wiesbaden, etc. 1908 finds him active as Kapellmeister at the Stadt Theatre, Mayence, at which place Hadley brought out his one-act opera 'Safie' (text by Edward Oxenford, German translation by Dr. Otto Neitzel), April 6, 1909, with Miss Marguerite Lemon in the title role. On his return to America in May this year he the title role. On his return to America in May this year he conducted the Theodore Thomas Orchestra in his new rhapsody, "The Culprit Fay," which work won for him the \$1,000 prize offered by the National Federation of Musical Clubs.— New Music Review.

MUSICAL NEWS ABROAD.

Letters received from Australia convey the news that Melba before making her reappearance at Covent Garden next season, will spend a month at Nice, Cannes and Monte Carlo. At the close of the London opera season, she will in August enter on a four months' concert tour of America, Canada and Mexico, opening at Halifax, Nova Scotia. The minimum guarantee for this tour is said to be \$200,000. In December of next year she expects to rest in California, where her concert tour will end, and during the following month she will again appear in opera in New York. With an orchestra directed by Landon Ronald, she is to be starred through the English Provinces in March and April, 1911. Agnes Murphy, the Irish-American writer who is well known throughout the Irish-American writer who is well known throughout the United States and Canada, especially in the principal cities, is the author of the "Life of Melba," which will be published in London and New York during October. This biography will be profusely illustrated and will contain autograph pages in facsimile from the pens of Gounod, Verdi, Massenet, Saint-Saens, Joachim, Ambroise, Thomas, Delibes, and other great Miss Murphy has for some years acted as personal representative of Madame Melba, and is at present with her in her tour through Australia.-Musical Courier.

The Royal Opera in Dresden began its fall season on Aug. 8th with a performance of "Carmen." Frau Nast, Frl. Van der Osten and Messrs. Burriah and Plaschke appeared in the leading roles. Malatta conducted. During the last week of August two successive evenings were reserved for Wagner operas, including the "Ring."

Last week Puccini's "Madame Butterfly" was given for the first time in Deresden. No news has as yet been received regarding the reception accorded it.

During this month Leo Blech's opera, "Versieglt," and A. Schnitzler's pantomime, "Der Schleier der Pierette," music by Dohnahyi, the famous pianist, will be heard for the first time at the Dresden Royal Opera.

The end of November will see the four hundredth performance of "Lohengrin" in Dresden.

For the end of the year the Dresden Opera announces a revival of Boildieu's "La Dame Blanche." and of Gluck's Iphigenia." The first production of a new opera by C. Kuhneke, composer and M. Morris, librettist, is also booked for the end of December.

Arthur Nevin's American opera, "Poia," based upon an Indian story, will be presented at the Royal Opera in Berlin during the ensuing season. It would almost seem as if American singers and American composers were more appreciated in Germany than in their native land.

A new musical comedy entitled "Else Klapperzehen," by Herman W. von Waldershausen, received the premiere in Dresden recently but did not score a big success.

Another novelty, which, however, scored a success, was Scheidemantel's arrangement of Mozart "Cosi Fan Tutti." Regarding this arrangement the Musical Courier's Dresden correspondent says:

The next premiere was "Dame Kobold." This is Scheidemantel's arrangement of Mozart's "Cosi fan tutti," to a new libretto, taken from Calderon's comedy, "La Dama Duende." It is well known that a number of attempts have been made to revise the text of Lorenzo da Ponte (chief of which is that of Hermann Levi), owing to its coarseness, and general unsuitability to the noble music of Mozart, as well as to the gradual change in times, taste and morals. Because of the repulsiveness of the first libretto, Mozart's glorious music was in danger of being lost entirely to the operatic stage. Scheidemantel had been long looking about for a more suitable text for such music and abandoning the idea of revision (which has not hitherto been successful) and came upon the thought of adapting a wholly new text and of rearranging the music. For this it seemed to him that Calderon's comedy had the requisite lightness of touch and tone, together with moments of that nobility and grace, which are characteristic of the beautiful music. Yet after all, to be entirely frank, I find that the music is still far above the text chosen, though no one can deny the extreme skill and versatility which Scheidemantel has shown in his wonderful adaptation of the music to the new lines. Though he has been compelled to make some repetitions, which may not be wholly pleasing to many, yet he has caught the right spirit and character each

in its place, while his ability to adhere to the rythms as a the most beautiful works of Mozart.

rule throughout is extraordinary. Of course some changes had to be made in the score, and whether this is legitimate art thus to tinker with Mozart, or any other great master, is a question that shall not be discussed here. The fact remains that the old text was rendering this opera almost obsolete, and that the new nonsense is not so objectionable as the old. Listening to those wonderful ensemble parts, the beautiful arias, which are about unchanged, and the whole rich musical sentiment and feeling with which this work is imbued, it seemed to me on that evening, that musically this is one of the most beautiful works of Mozart.

HOW TO BE A PIANIST.

Marconi Thumpenhoff, writing in the R. C. M. Magazine. says that the pianist attracts audiences by personality and hair. These granted, the next thing is jiu-jitsu, for the piano in many respects resembles a human antagonist. charm must be cultivated; a lock of hair that falls into the right eye and has to be tossed back is a sure draw. The bow consists in slightly inclining the head with great deliberation. The smile is reserved until the third recall, and must be sparingly used. The public likes a smîle that it has to work hard for. It should be the smile of a sick man at an indiffer-The neckwear is the only vital point of dress. should be gigantic, spotted and flopping. For technique there is nothing like the good old English pastime of boxing. should be studied first without and then with the piano. knock-out blow is useful in climaxes. The fairy-like touch is the opposite of this; it should be practised on a piano with hot keys. Preliminary exercises may be done on the kitchen The bouncing fist is also useful. To give prominence stove. to a single note make the whole arm rigid from the shoulder, rise slightly from the seat and drop the whole weight of the body on the note. As to gesticulation, keep the hands as far from the keys as possible when they are not in contact with them. The rolling head is employed in expressive passages; in vigorous music jerk the head back after each accent, being careful not to dislocate the neck. When playing pp, assume an attitude of listening intently. If the note makes no sound, the audience imagines that the sound of their breathing or of their whiskers growing has drowned that of the piano, and sigh "wonderful." Shutting the eyes is a capital device, though risky, but be sure that your audience sees that you

MANHATTAN OPERA HOUSE ANNOUNCEMENTS.

Oscar Hammerstein has announced the preliminary prospectus of his coming season of grand opera and of opera comique. The full list of new artists engaged is withheld for the present. But a lot of other interesting data is made public. For instance, the opening performance will be a novelty—to this country—for then "Herodiade" will be given, the opening date being November 15. The cast for this performance will be Maurice Renaud, Charles Dalmores, Hector Dufranne, Lina Cavaleri and Jeanne Gerville-Reache.

Among the novelties the principal position is held by "Elektra"—which will make heavy strains upon the forces of the opera ensemble. The title role will be sung by either Carmen Melis or Mme. Mazarin—two new singers who are being brought over especially for that purpose.

The other novelties announced are Victor Herbert's Indian opera, "Natoma," the libretto by Joseph D. Redding; Richard Stauss' "Feuersnoth"; and then "Griselidis," "Sapho," "Cendrillon," "The Violin-maker of Cremona" and "Zaza,"

For the rest of the repertoire of the season, last year's and previous season's productions will be drawn upon. And the most prominent of last year's principals will be heard and seen again this season.

In addition there is a separate company of twenty-five principals for the giving of opera comique. The leaders of this company are Henriette de Lorme and Henry De Vries. The repertoire of the opera comiqu company will include "La Belle Helene," "Chauve Souris," "Grand Duchesse," "Le Jour et la Nuit," "Dame Blanche," "Orphee aux Enfers," "Le Roi d'Ys" and "Les Dragons de Villars." No subscription for this opera comique season will be accepted, and the prices will be accepted, and the prices will be accepted, and the prices will range from \$1.50 to \$3.00. These performances will take place Tuesday and Saturday evenings, with a possibility of an extra Wednesday matinee. The regular grand opera subscription nights will be Mondays, Wednesdays and Fridays, and Saturday matinees.

Six conductors are engaged for both of these companies. The list is as follows: De La Fuente, Anselmi, Straram, Cartier, Charlier and Scognamiglio. The stage manager will again be Jacques Coini.—New Music Review.

THE INFLUENCE OF THE BOHEMIAN CLUB.

Famous San Francisco Fraternal Organization That Cultivates a Higher Musical Taste Among Its Members and Encourages Them to Test Their Own Creative Powers.

BY ALFRED METZGER.

Last Saturday evening The Bohemian Club, amid ceremonies characteristic of its unique spirit, laid the cornerstone of its new \$250,000 edifice now in the course of construction at the corner of Taylor and Post streets. Four hundred members were present notwithstanding the inclement weather and as the Examiner said: "No rite of the ancients was more dramatic. The spirit that has made the club different from all others in the world was fittingly portrayed in the midnight

will utilize this opportunity to call attention to the excellent service this club has rendered to music. While the Bohemian Club Jinks and their subsequent concerts are not public events in the strictest sense of the word and therefore not to be included in the regular curriculum of our official musical season, they are, nevertheless, of importance to the musical public inasmuch as they represent, at present at least, the only opportunity for California composers to have their works presented in an elaborate and advantageous manner. Of course there are California composers who are not members of the Bohemian Club, but as far as we can see, nothing prevents them from becoming such and thus share in the immense benefits which the club so generously bestows upon genuine efficiency.

So far the Bohemian Club has given at least seven of its members an opportunity to desplay their talent. These mem-



BOHEMIAN CLUB JINKS—SUMMER 1909. Hundreds of Hungry Members Ready For the Feast.

ceremony." This paper can not but take advantage of this opportunity to publish a few words of endorsement regarding the course persued by the Bohemian Club in behalf of musical culture and especially of its encouragement of California composers.

In the past this paper has occasionally critised certain Bohemian Club concerts which did not show merit sufficiently to deserve the praise of conscientious observers. At no time, however, has this paper felt anything but the kindliest feelings toward an organization that has accomplished so much toward inspring some of its talented members to give ven to their artistic sentiments. The daily papers have done full justice to the ceremonies attending the laying of the cornerstone of the new club house. The Pacific Coast Musical Review

bers are: J. D. Redding, the composer of the first Bohemian Club Jinks; H. J. Stewart, W. J. McCoy, Theodor Vogt, Edward Schneider, Arthur Weiss and W. A. Sabin. Mr. Sabin's excellent jinks music was reviewed in these columns a short time ago. Mr. Redding will compose next year's jinks and much is expected of him as he is one of the particular intellectual stars of the organization. While the Bohemian Club concerts, which have lately been given as an aftermath to the mid-summer jinks, gave everyone a good idea of the merit of the book and music, they really did not convey an exact impression of the wonderful natural and artificial resources that give these jinks their fairy-like splendor in the black shadows of the California forest where they are presented under the velvet canopy of a star-lit sky. The accompanying portraits

give but a scant idea of the real magnificence of the scene, but they illustrate in a striking manner the picturesqueness and the good-fellowship attendant upon the famous summer

and the good-enowship attendant upon the tamous summer outings of this unique organization.

This is one of the few clubs where the business world mingles intimately with representatives of the world of art and among the club's most enthusiastic and most faithful members is Leander S. Sherman. During the absence of Mrs. and Miss Sherman in Europe, the Bohemian Club has been a home to him and there is hardly anyone more competent to indge the spirit of the Bohemian Club than he who has seen it in all its varied conditions. The new clubhouse will contain a handsome Steinway grand piano, the gift of Mr. Sherman, and we cannot conclude this brief tribute in a more ap-

others is exemplified beyond comparison in Dear Old Bohemia, so that he who participates in her wealth of joy is blessed indeed.

LEANDER S. SHERMAN. San Francisco, Sept. 25, 1909

A delightful musicale was given by Mrs. Guy S. Millberry and Miss Marian Cumming to a few of the members of the San Francisco Musical Club, on Tuesday, September 21st, at the home of Miss Cumming. The affair was given in honor of Miss Olive J. Tonks of New York, whose beautiful contralto voice was heard a number of times to great advantage in songs from the classics. Mrs. Oscar Cushing and Miss Ella Atkinson, both so favorably and well known here, rendered, in their usual finished style, piano and vocal selections.



BOHEMIAN CLUB JINKS-SUMMER 1909.

A Tableau From "St. Patrick of Tara." Wallace A. Sabin, the Director and Composer, Is Seen Standing in Orchestra Pit, and Sixty-Five Musicians Are Hidden Under the Ferns.

propriate manner than quote a little sentiment written by Mr. Sherman when he was asked to express his thoughts regarding the Bohemian Club. Here is what Mr. Sherman wrote:

This day at midnight, following the afterglow dinner, the cor-restone of our new club building will be laid, with ceremonies typical of the club.

To myself, the many pleasant hours I have passed in the Bohemian Club have made it seem like a second home.

The club has not only contributed to my personal comforts in a most satisfying, luxurious manner, but also socially, musically, gastronomically and, aye, even "spirit'ually the inner man has been gratified, and my mind treated to the choicest wit and intellectual entertainment of the highest de-

Giving the best of one's self to promote the happiness of

MANHATTAN OPERA PERFORMANCES.

"Prophete," September 8, with Lucas, D'Alvarez, Walter-Villa, Laskin, etc.; conductor, Sturani. "La Juive," Septem-ber 9, with Eva Grippon (Rachel), Walter-Villa (Eudoxia), Russo (Leopold), Laskin 'De Brogni), etc.; conductor, Ni-cosia. "Rigoletto," September 10, with Miranda (Gilda), Gentle (Maddalena), Carasa (Duke), Beck (Rigoletto), Scott Gentie (Maddalena), Carasa (Duke), Beck (Rigoletto), Scott (Sparafucile), De Grazia (Monterone), etc.; conductor, Sturani. "Carmen," September 11 (matinee), Sylva, Lucas, Vicarino, Beck, etc. "La Juive," September 11, with same cast as on September 9. "Aida," September 13, with Carasa, Soyer, etc. "Carmen," September 14, with same cast as September 11.—Musical Courier.

MUSICAL NEWS ABROAD.

At the ninth concert of the Beethoven-Brahms-Bruckner cycle in Munich, August 29 (Ferdinand Loewe, conductor), the program consisted of the "Tragic" overture and the B flat piano concerto, both by Brahms, and Beethoven's eighth symphony.—Musical Courier.

The eminent German baritone, Karl Scheidemantel, has decided finally to leave the operatic stage in 1911 and retire to his native city, Weimar. He has a record of thirty-three years of constant singing and the decision is necessarily most natural.—Musical Courier.

Mr. Fontaine, the new manager of the Flemish Opera at Antwerp, announces that the program for the first two months of the coming season will include performances of "Lohengrin," "Oedipus," "Tannhauser," "L'Evangeliste," "Quentin Matsys," "La Walkyrie," "Rheingold," "Siegfried," "Ondine," "Nid d'Aigle," "Le Luthier de Bergame," "Le Chien du Jarniner," of Albert Grisar; "Fritjof," and "La Vestale," with entirely new scenery.—Musical Courier.

Leoncavallo must be a busy man at his Villa Brissago, Lago Maggiore, working on the announced operas "Maja" and "The Red Shirt," for in addition to these he is also inditing a third opera called "Malbruck" (Marlborough) in three acts, libretto by Nessi, based on a "comic mediaeval fantasy," as reported. However, it is not reported what a "comic mediaeval fantasy," might be; hence we must wait patiently and see.—Musical Courier.

Notwithstanding the recent revolutionary disturbances, Barcelona is as gay as ever. The "Arenas" or bull ring, seating 10,000, has been transformed into a temporary opera house and on many occasions has been obliged to put out the sign "house full." An Italian opera company is producing "Carmen," "Il Trovatore," "La Favorita," "Faust" and "Lohengrin," the crowds, of course, being enormous. Another house, Del Bosque, is giving opera at one franc a seat in the parquet and the average attendance per night is between 3,000 and 4,000. Besides all this the regular opera house, the Liceo, is enjoying a successful season.—Musical Courier.

Karl Goldmark is at work at a new opera. Its libretto is taken from a drama by Eugen Madach called "The Tragedy of Mankind"—New Music Review.

A new instrument has been invented by Charles A. Parsons, of London, called the Auxetophon. This is designed to magnify the sound of string instruments, violin, 'cello, doublebass and harp. Experiments have been made with it and the results are said to be most promising. It is suggested that the use of these instruments in an orchestra will make it possible to reduce the number of musicians and still not diminish the volume of tone.—New Music Review.

The regular season of grand opera at Covert Garden concluded on July 31. Here follows a list of work performed and numbers of performances. The season's success was "Samson and Dalliah"—the opera upon which the censor's ban has rested for so many years and performance of which was made possible only by the request of the Queen. Twenty-one operas were sung, as follows: "Aida" was sung six times; "Armide," one; "Barber of Seville," six; "Boheme," six; "Cavalleria Rusticana," three; "Faust," five; "Louise," five; "Lucia di Lammermoor," three; "Madame Butterfly," seven; "Otello," three; "Pelleas and Melisande," three; "Pagliacci," three; "Rigoletto," six; "Sonnambula," four; "Samson and Dalliah," nine; "Tosca," four; "Traviata," six; "Tess," three; "The Huguenits," two; "Die Walkure," two, and "Don Giovanni," two.—New Music Review.

Puccini has finally decided upon a title for him new opera, the libretto of which is fashioned from the Belasco-Long drama, "The Girl of the Golden West." The opera is to bear the name of "Child of the West." and is to be in three acts. The composer frankly admits his adherence to the cause of melody.—New Music Review.

Sergei Rachmaninoff, the Russian virtuoso and composer, who has been touring Germany, has returned and has brought to hearing a new composition. Its title is "Die Toteninsel," and it is a symphonic poem, inspired by Bocklin's famous picture which the musician saw in Germany. The work made a favorable impression, its composer being praised for a certain noble reticence and an avoidance of the bombastic and theatrical.—New Music Review.

CECILIA CHORAL CLUB'S PLANS.

The Cecilia Choral Club, directed by Percy A. R. Dow, has resumed its rehearsals with an enthusiaam which augurs well for the success of the season's work. This enthusiasm is in part due to the very beautiful and varied music which will be offered in the three concerts of this, Cecilia's fourth season. Two of the principal works are new to this coast and comparatively new to this country. These are "The Cross of Fire" by Max Bruch and "The Pied Piper of Hamlin" by C. H. H. Parry. They will be sung at the first and second concerts respectively.

At the third concert another work first heard here under the direction of Mr. Dow in 1902-3, will be again given—the beautiful romantic cantata, "Hiawatha's Departure" by Coleridge-Taylor. Other smaller compositions of a contrasting nature to the principal works assure programs which will make the always enjoyable concerts of the Cecilia, of even more than usual pleasure. The chorus now numbers one hundred and fifty voices, with new applicants for membership each week.

The Stockton the year's program will be: First Concert—"Pied Piper," of Hamlin; second concert—"Elijah;" third concert—"Cross of Fire." In Lodi the club will give: first concert—"Erl King's Daughter" (Gade); second concert—"Fair Bilen", by Max Bruch. At the first San Francisco concert the Cecillia Choral Club will give the finest program ever presented by this organization and this means a great deal. In Stockton also the offerings will surpass any previous ones including part songs by Elgar, Colridge, Taylor, Tibbs and others. The "Cross of Fire" mentioned above is a superb work in every respect. The particular feature of the Cecilia Choral Club's announcements are the exquisite novelties by Elgar, Taylor, Parry and Bruch, each and every one of which is a strong and valuable work.

FERRIS HARTMAN'S FAREWELL WEEK.

Last Monday evening Ferris Hartman began the farewell week of his present engagement with a most enjoyable production of "The Tenderfoot," a musical comedy of extraordinary merit. Book and lyrics are equally effective, catchy jingles mingling accurately with sensible lyrics and alternating spiritedly with rollicking dialogues. The humor of "The Tenderfoot" is not forced, but exhales that freedom of wit and breezy comedy that flows readily from the pen of a born humorist. Ferris Hartman, being a character student of no mean ability, hits every point of humor with tack-hammer-like precision and never fails to nail a laugh whenever the lines give him an opportunity. Although the play has been presented here repeatedly it exhibits new and varied points of interest at every hearing, and the audiences that have laughed at the quaint humor of this Western musical comedy during the past week surely spent a very pleasant evening.

The company backed Mr. Hartman very ably in his efforts to give a smooth and pleasing performance. Oscar Walsh sang the few ballads with excellent voice and expression. Walter De Leon essayed the role of the magnetic Parker with the necessary vim. Joseph Fogarty looked and acted the role of the gambler in a most characteristic fashion. Walter Catlett obtained an inexhaustible lot of fun from the semi-silent role of the Chinaman. Miss Octavia Broske looked and sang the part of the heiress in happy unison with the other characters. Muggins Davis interpreted the "sassy" Sally very fetchingly. Josie Hart displayed quite an amount of dignity and suaveness in the role of the authoress. Elvia Rand portrayed the unsophisticated and not overcleanly Patsey in a most convincing manner.

Chorus and orchestra were in excellent mood and the scenery and costumes matched the general thoroughness of the production. Beginning next Monday evening Ferris Hartman and his excellent company will fill a two weeks' engagement at the Broadway Theatre in Oakland, where they will present sixteen performances, including "The Yankee Consul," "The Blue Moon," "The Mayor of Tokio" and "The Tenderfoot." On October 16 the Ferris Hartman Company will go to Los Angeles, where it will stay for an extensive engagement, presenting all the latest musical comedies and comic operas. The theatregoers of Los Angeles have always enjoyed Mr. Hartman and his clever company, and no doubt will again welcome this organization with open arms and glad hearts.

Miss Georgie Cope is arranging a Japanesque program to take place at the Liberty Theatre on November 2 for Fabiola's benefit. Miss Cope, Mr. Carl Anderson and Mr. Lowell Redfield will be the chief soloists, and the chorus will include members of the Eurydice and Orpheus Clubs.

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SHORT ITEMS OF INTEREST.

At her forthcoming concert in Golden Gate Commandery Hall on Thursday evening, October 11th, Madame Roma will be assisted by the following artists: Mrs. R. E. Revalk, soprano; Mrs. J. Llewelyn Williams, soprano; Mrs. D. E. F. Easton, reader; B. Liederman, tenor; Harold Pracht, baritone; Fletcher Tilton, organist, and Arthur Weiss, cellist. Mrs. Revalk will sing the "Tea Songs" dedicated to the Golden Gate. Mrs. Easton will read Madame Roma's "Nell" with a musical setting, and Mrs. Williams will sing the "Sembrich" songs. Harold Pracht will interpret "Recompense," the words of which were written by Judge Melvin. Madame Roma has been requested to sing "The Prayer," the monotone from the song cycle, and the one made famous in Europe by the composer's own interpretation before Queen Victoria, at Windsor Castle. The various clubs of which Madame Roma is a member will attend. Among these clubs are: The Papyrus, California, Sorosis and Sequoia Clubs. Judge Melvin and Harold Pracht, being members of the Bohemian and Family Clubs, no doubt members of these organizations will attend as a matter of courtesy.

Herman Perlet, the distinguished orchestral leader and composer, who has been located in San Francisco for more than a year, has utilized the summer months to complete a "Romantic Operatic Comedy," in two acts, which is now being played by the Persse-Mason Company throughout the interior cities of the Pacific Coast. The work met with an instantaneous hit and has been crowding the houses ever since its debut. It is entitled "The Singing Bandits" and the cast is as follows: Romeo, Tenor; of the Disbanded Opera Co., Mr. Thos. H. Persse; Roberto, Bass; of the Disbanded Opera Co., Mr. Noble

Romeo, Tenor; of the Disbanded Opera Co., Mr. Thos. H. Persse; Roberto, Bass; of the Disbanded Opera Co., Mr. Noble Grayson; Leonora, Contralto; of the Disbanded Opera Co., Miss Bernice Holmes; Giacomo, of the Singing Bandits, Mr. Robert McKim; Beppo, of the Singing Bandits, Mr. Bert Phoenix; Mateo, Proprietor of the Inn, Mr. G. Reeves; Angela, His Wife, Miss Georgie Knowlton; Lucia, His Daughter, Miss Edith Mason.

The plot of the play takes place in Italy and is based upon an historical episode. The story is told by means of song and relieved occasionally by sparkling comedy and revolves around the trials and tribulations of a stranded opera company and brigands who infested Italy in those remote days. Among the musical features is a splendidly constructed climax that has as its objective point the "Lucia sextette" and a cleverly introduced situation embodying the "Rigoletto Quartet." These adaptations are made excusible by reason of the fact that some of the characters are members of an Italian opera troupe.

The Zech Orchestra will give its second concert of the season on Tuesday, October 26th, at the Novelty Theatre, corner of O'Farrell and Steiner streets. The program will be as follows: Fingal's Cave, (Mendelsohn); Suite from the Ballet "Sylvia," (Deliebes); Traumerei (Wuerst); Violin Solo with Accompaniment for Strings, (Miss Olive Hyde); Scotch Dances, No. 1 and 2, (Otto Langey); Kaiser March, (Wagner), The Orchestra will consist of about sixty-five of the best amateurs in San Francisco under the direction of W. F. Zech. Further particulars regarding this concert will appear in subsequent issues.

The pupils of Roscoe Warren Lucy gave the following program at Century Hall on Saturday, September 18th: (a) In the Church (Tschaikowski); (b) Danish Dance Op. 36 (Gade), Miss Clara Poppic; (a) Mazurka Op. 10, No. 3, (Moszkowski); (b) Fabliau, (J. Raff), Miss Hazel Bond; Sonate in C Major, (Joseph Haydn), Miss Aileen Murphy; Impromptu in G, (Schubert), Miss Ethel Ostrander; (a) Polonaise in A flat, (Moszkowski); (b) Fourth Mazurka, (Godard), Miss Camille Stronach; (a) Scherzino Op. 18, No. 2, (Rachmaninoff), Miss Margaret Douglas, (a) Impromptu Op. 34, No. 1, (Leschetizky); (b) Grand Concert Rondo, (Bartlett), Miss Vera Maxwell; (a) Waltz in A flat Major, (Karganoff); (b) Rigandon Op. 204, (Raff), Miss Aileen Murphy.

Charles Dutton of Berkeley announces one of his interesting musical receptions at his studio, 2119 Alkton Way. Signor de Grassi and Hother Wismer will play several duets, Fred Maurer will preside at the piano, Charles Dutton will play several piano works, Miss Boggs and Miss Dillon will contribute several harp numbers. Miss Mesow and Luther Marchand will sing. Mr. Dutton's new studio seats over one hundred and fifty people and is supplied with a stage, the auditorium being divided into a pit and balcony.

On her way to her home in Boston, Miss Anna Miller Wood will give a concert in Los Angeles and one in Flagstaff, Ariz.

BERINGER MUSICAL CLUB'S TWELFTH RECITAL.

Organization of Ambitious Students Astonish Their Friends
With the Remarkable progress Made Since the
End of the Last Musical Season

The Beringer Musical Club gave its twelfth piano and vocal recital at Century Hall, on Thursday evening, September 23rd. The auditorium was crowded to the doors and those who attended had every reason to feel gratified that they responded to the invitation of the club to partake of its well executed program. We have attended few recitals of this nature which has given us more satisfaction and more pleasure. Professor and Madame Beringer no doubt exercised their influence in the selection of the participants, for they were all exceedingly talented and nothing marred the general eveness of the program, and, as far as the writer is concerned, this was the most satisfactory concert so far given by the Beringer Musical Club. Performers as well as teachers may justly feel proud of the result.

Misses Frances Westington and Sadie Bultman opened the program with a "Fantasie sur un air original," by Gurlitt; which gave them an opportunity to exhibit their technical skill as well as their uniform ensemble work. Miss Zdenka Buben played Schubert's "Impromptu op. 142, No. 4" with a remarkable intellectual grasp of its musical attributes and with a smoothness of digital facility that aroused the audience to hearty applause. Miss Irene de Martini, who sang Thomas Arne's "Polly Willis," Nevin's "Ti Saluto" and Stigelli's "Isolina" scored a well merited triumph. She certainly was born with the spark of genius. Possessing a well modulated, resonant mezzo soprano voice of quite a matured timbre for one so young in years and exhibiting a temparament of unusual vivaciousness and unforced directness this youthful vocalist gives every evidence of genuine talent which under the proper course of musical culture is bound to blossom and bear luclous fruit. Madame Beringer has reason to feel very much gratified to possess a pupil so responsive to the influence of a vocal education.

Miss Estelle McNeil d'Albert's "Scherzo op. No. 3" very musically as well as very satisfactorily in so far as its teachnical intricacies were concerned. Harry Bultman, who sang Molloy's "Thursday" and the Armourer Song" from "Robin Hood," is the possessor of a genuine bass voice of a timbre not often met among vocal students. He sings with exceptional feeling and reveals a range of unusual dimensions. He made a very favorable impression. Melton Mowbray was in better condition than we ever heard him before and did full justice to the heavy demand of Schubert Liszt's "La Serenade." His brilliant and ilmpid technic was one of the features of the evening. As an encore Mr. Mowbray gave a most excellent reading of Chopin's "Funeral March." Miss Sadie Bultman distinguished herself with a fluently interpreted and splendidly phrased rendition of Gluck-St. Saens' "Alceste."

Miss Anita Morse never showed herself to better advantage than with her impressive rendering of Venzano's "Grand Valse" and Saint-Saens' "My Heart at Thy Sweet Voice." Her beautiful, flexible lyric soprano with its bell-like character was singularly adapted for these works and the ease and abandon with which she sang exercised a very favorable influence upon her listeners who were not backward in expression their delight and satisfaction. Miss Frances Westington justified her position among the foremost executants of the program by giving a very effective interpretation of Joseph Beringer's pretty sentiment "Tes Yeux" and a brilliant rendition of Schulz-Eyler's "On the Beautiful Blue Danube." Miss Alta Yocom played a group of Chopin compositions most skillfully and gave evidence of the fact that she had studied with much care and devoted that diligence and thought to her work which contributes toward an ideal comprehension of pianistic intricacies. The program closed with a vocal duet "Calm as the Night" by Goetze, very pleasingly rendered by Miss Anita Morse and Harry Bultman.

The success of this last concert of the Beringer Musical Club reveals the fact that great things may be accomplished by persistent efforts. The participants on the program have gained confidence and have added much to their knowledge. Any teacher who can show gradual improvement among his or her scholars is on the right road. These occasional public recitals kill nervousness and bring the pupil to the realization of grave responsibilities. Surely the Beringer Musical Club recitals should form a stimulant for its members.

Mrs. Ruth Childs Carver, formerly a pupil of Hugo Mansfeldt, announces that she is prepared for professional engagements and has opened a studio at 1657 Mason street.

MUSIC AT ST. MARY'S, OAKLAND.

On Sunday evening, September 19, at St. Mary's, Seventh and Jefferson streets, Oakland, the choir and orchestra of the Oakland Conservatory of Music, under the direction of Prof. Adolf Gregory, rendered excerpts from Haydn's Passion and a program of other numbers from the works of the great mas-This was the sixth of the series of sacred recitals given ters. This was the sixth of the series of sacred rectain given by this organization this season. During the recital the following numbers were rendered: Orchestral prelude and chorus, "Father, Forgive Them" (Haydn); Arioso, for contralto, "Woe Unto Them" (Mendelssohn); chorus, "The Veil Was Rent" (Haydn); Aria, for tenor, "If With All Your Hearts" (Haydn); chorus, "It is Finished" (Haydn); Aria, for baritone, "Lord God of Abraham" (Mendelsohn); Aria, for



MISS GENA WILKIE

Solo Soprano of St. Mary's, Oakland, and Member of the Faculty of the Oakland Conservatory of Music.

contralto, "O Rest in the Lord" (Mendelssohn); chorus, "Amen! In Sempiterna" (Rossini). After the sermon: "Infammatus" (Rossini). During the benediction: "O Salutaris" (Handel); "Tantum ergo" (Adolf Gregory); Postlude, Marche (Handel); Tantum ergo (Adoli Gregory); Postude, Matche Romaine (Gounod). The soloists were Miss Gena Wilkie, soprano; Miss Jennie T. Yale, contralto; Louis J. Spuller, tenor; Norman Wilkie, bass. Mrs. Adolf Gregory presided at the organ. The next evening recital will be October 17th, and will consist principally of excerpts from Spohr's Last Judg-

ALBERT ROSENTHAL SHOULD GIVE CONCERT

ALBERT ROSENTHAL, THE BRILLIANT YOUNG SAN FRANCISCO 'CELLIST, WHO SCORED A DECIDED TRIUMPH IN EUROPE AND THE EAST, IS VISITING HIS PARENTS HERE. IT SEEMS TO US MR. ROSENTHAL SHOULD BE HEARD IN CONCERT IN HIS NATIVE CITY AFTER HAVING BECOME FAMOUS ABROAD. HE TELLS US NO CALIFORNIA MANAGER WANTS TO RISK DIRECT-ING A CONCERT FOR HIM. IS THIS A SUFFICIENT REA-SON WHY MR. ROSENTHAL SHOULD NOT BE HEARD HERE? THIS PAPER WILL DONATE ALL ADVERTISING SPACE TOWARD A ROSENTHAL CONCERT. IS THERE SOMEONE HERE WILLING TO MANAGE HIM IN CON-CERT IN HIS NATIVE CITY?

ALFRED METZGER. EDITOR PACIFIC COAST MUSICAL REVIEW.

MUSIC ACROSS THE BAY.

The De Grassi Concert Proves an Artistic Triumph and Miss Anna Miller Wood Sings to Crowded House-

Other Interesting Items.

By Elizabeth Westgate.

Oakland, Sept. 27, 1909.

The violin recital of Signor Antonio de Grassi at the Liberty Theatre last Friday afternoon revealed this interesting Italian player in all his moods, I believe, truly. And his program was so built as to give full play to all those artistic qualities which his playing in private had already taught us were his in full measure.

The charming-and moving-Sonata of Grieg gave opportunity for both Mr. Maurer and Signor de Grassi to express themselves individually, and if they were blood-brothers their thought and instincts could not more nearly coincide.' last movement was played with particular abandon, and was the most thoroughly satisfying performance of the entire afternoon. As the well-beloved phrases reached the ear—like old and dear friends newly-met after an absence—one warmed to them, and welcomed them, and was glad that Grieg had embodied them so that they were walking before us on that good and pleasant day.

The well-known Bruch concerto was Signor de Grassi's othr large work, and he played it with full understanding and a nobility of technic which one—after all—is pretty sure to find in the followers of Sevcik—when all is said, one of the greatest of the technicians. What it is besides technique that he imparts to his disciples—this Bohemian master—it is hard to say, for individuality cannot be imparted. Yet all the students of that Prague school—now of world-moment no longer since Sevcik went over to the Vienna Conservatory—show vast distinction under all their technic, and dominating it. If pupils not distinguished have come out of that conservatory, the world at large has not heard of it.

Of the other solos, the Russian airs, of course, commanded admiration for the boldness, delicacy, facility and breadth of the delivery. The final passage in harmonies was exquisite and flawless, and one was reminded that, since Kubelik, perhaps no one has played it more nonchalantly than this same de Grassi of Oakland.

Signor de Grassi's compositions were melodious and pleasing, and of interest as well to ears attuned to modernity. They were in the smaller forms, but cleverly accomplished. Be-sides the works specifically mentioned, these were played: Andante Religioso (De Angeles), Fantaisie (Drdla), and Air de Ballet (Adamowski).

Mr. Maurer was at his very best, which is good enough for anybody's utmost, and the sympathy between the two was,

as has been hinted, quite perfect.

The audience was not large, but it was discriminating and almost affectionate, too.

It was a delectable program which Miss Anna Miller Wood sang at the Unitarian Church in Berkeley last Wednesday evening. The church was filled with people who quite evidently knew just how to measure excellence and fascination equally, and to respond to both. For Miss Wood is a singer in the highest implication of that misused word and wins at every point-but first and foremost by her thorough artistry. That she has a beautiful voice, of satin and velvct, and that she makes it a vehicle for expressing all things-these need not to be said, for they are too patently true to need saying. Her program, with its encores, follows. Mr. Maurer accom-

panied with his unfailing skill.
Old Airs—Hans Leo Hassler, 1564-1612, Tanzlied; Century Air, Joseph, lieber Joseph; Scarlatti, 1659-1725, Gia il Sole. French Composers—Xavier Leroux, Le Nil, violin obligato by Mr. Hother Wismer; Ernest Chausson, Les Papillons; Augusta Holmes, L'Heure d'Azur; Gabriel Pierne, Ils etaient trois petits Chats; Claude Debussy, La Mandoline. American Composers—Arthur Foote, Once at the Angelus; Percy Lee Atherton, Beloved, it was April Weather, Night Song, M.S., 'Tis the Spring, M.S., dedicated to Miss Wood; George Chadwick, The Danza; Foote, Iym Wearin' Awa. German Composers—Robert Franz, Fruhling und Liebe; Liebchen ist da; Hugo Wolf, Mignon. By request—Arthur Foote, On the Way to Kew, dedicated to Miss Wood; Theo. Marzials, Twickenham Ferry; A. Rubinstein, Good Night; Arthur Foote, O Swallow Flying South. The Sweetest Flower

Mr. R. H. Thomas will sing a program before the California Club next Tuesday afternoon. Mr. Thomas is one of the leading baritones on this side of the bay.

The short violin recitals of Mr. Alexander Stewart, which follow the sermon at the Oakland First Congregational Church, are causing much interest. Mr. Stewart's dignified and finished playing of three or more works suitable for church performance, with organ accompaniment, is of musical value to the whole community; and it is not too much to say that a goodly proportion of the church-going people of Oakland is present at these services.

The quartet of the Alameda First Presbyterian Church will give a regular first Sunday program next Sunday evening. The entire list comprises works by Arthur Foote. The program follows:

Pastorale, organ; Christ, our Passover, quartet; Ol Love that Will not let Me Go, tenor; Offertory—Toccato, organ; When Wings are Raging, contralto; Does the Road Wind Uphill all the Way?, quartet; My God, I Thank Thee, soprano; All's Well, bass; Allegro, Opus 45, No. 3, organ.

The quartet consists of Mrs. A. E. Nash, Miss Edith Stetson, Mr. Stanleigh Ward MacLewee and Mr. Clarence Whitney Castell.

The second concert (16th season) of the Oakland Orpheus, Mr. Edwin Dunbar Crandall, director, will occur tomorrow evening at the Liberty Theatre. Miss Estelle Franklin Gray, violinist, is the special soloist. A review of the concert will be given here next week.

On Tuesday, October 5th, the third concert of the Stewart Orchestral Club, Mr. Alexander Stewart, director, will be given at Maple Hall. Miss Georgie Cope, contralto, just returned from a course of study in Europe, has been engaged as the soloist. In answer to many requests, the managers have agreed to sell single tickets for this particular concert—a concession not hitherto granted.

Mr. and Mrs. M. F. Hrubanik invite their friends to a musicale at their home next Sunday afternoon. The participants on the program are Mr. R. H. Thomas, baritone; Mr. David Maulloyd, tenor; Mr. M. F. Hrubanik, baritone, and Mr. Vincert de Arrilaga, pianist.

A very interesting musical service was given at the College avenue Methodist Episcopal church, in Berkeley recently when the following excellent program was rendered under the direction of Frank E. Wright:

Morning Service, Organ Prelude—Adagio from the 3rd Sonata in C minor (A. Guilmant) op. 50; Te Deum in F "We Praise Thee O God" (Kotzschmar)—Soli and Chorus; Male Quartet—"Built this Church for God" (Wright)—Postlude; Organ. At the evening service the following musical numbers were given:

Organ Prelude—"Prayer in G flat (F. J. St. Clair,) op. 36 No. 1; Opening Chorus—"O, Clap your hands together" (Turner;)—Anthem—How Beautiful upon the Mountains" (Spinney)—Solo, Quartet and Chorus; Dedicatory Anthem—"I have surely Built Thee an House" (Dr. Boyce)—Soli, trio and Chorus; Soprano Solo—"Ave Maria" (Bach-Gounod) Miss Helen Mascow; Finale Praise Chorus—"Praise the Lord" (Randegger;) Postlude—Organ.

The Choir of this church which was dedicated in August 22nd

is as follows: Quartet—

Miss Olive Morrish, Soprano; Mrs. J. Rollin Fitch, Contralto; Ray Miles, Tenor; R. M. Sheldon, Bass.

Sopranos-

Miss Ada L. Weber, Miss Anna J. Harrison, Miss Lola N. Holton, Mrs. A. M. Smith, Mrs. J. F. Wilson, Mrs. Chester Naramore, Mrs. George C. Shaw, Mrs. Jessie L. Taylor, Mrs. F. W. Smith.

Altos— Miss Madge Woodman, Miss M. Jackson, Miss Bernice Shaw, Miss Mable Woodman, Mrs. James Wyper, Miss Estelle Swearingen.

Tenors— . W. W. Davis, W. F. Barnum, J. G. Garrison.

Basses-

H. I. Hamilton, Charles Thomas, George H. Blacker, James Wyper, A. U. Good, F. W. Smith.

Male Quartet— Messrs Miles, Thomas, Wright and Sheldon.

Miss Helen Mascow, Soloist.

Miss Lola G. Gwin, Organist. Frank E. Wright, Director.

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THE CONSERVATORY CHORAL SOCIETY rehearses every Friday at 8:30 for the study of the works of the great masters. The works already rendered this season are as follows: Haydn's "Imperial," Roosini's "Stabat Mater," Weber's "Mass in G," Handel's "Messiah," Schubert in F and Haydn's "Passion." Tomorrow: Hammel in E Flat. October 17th: Spoho's "Last Judgment." Other works to be rendered during the season by Cherubini, Gounod, Haydn, Bach, Palestrina, Beethoven, Dubois, Schubert, Meyerbeer and Mercadante. Only students who are thorough sight singers admitted to this choir. SPECIAL PREPARATION CLASSES IN SIGHT SINGING are held throughout the season for students wishing to become eligible as members of this Society.

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MUSIC IN SACRAMENTO.

Interesting Forecast of Important Events Which Are Booked
To Take Place at the State Capital.

By Mrs. Albert Elkus.

Sacramento, Sept. 21, 1909.

The musical season for 1909-1910 is opening with unusual activity. The McNeill Club, again under the efficient leadership of Robert Lloyd, held its first meeting on the 13th. They have planned the usual three concerts with local and club soloists, and will continue to study the best composers. Mr. Lloyd also has charge of matters musical in the organization called "The Camellians," who hold monthly meetings. He will lecture at Elks Hall in October on "The Proper Use of Voice in Speech and Song."

The choir at the Synagogue is rendering excellent music during the holidays. It has been augmented by the voices of Mrs. J. A. Moynihan and Mr. Homer Henley. Mrs. R. H. Hawley is organist and leader of the choir.

The Saturday Club demonstrated its appreciation of the two years' service given it by the president, Mrs. J. A. Moynihan, by again choosing her for a leader. The same compliment was extended to the other officers. These, together with the board, have held many meetings during vacation and have formulated the following plans: The work done by active members will consist of—Three miscellaneous days, American composers, a centenary celebration which will be devoted to the works of Chopin, Michael Costa, Kucken, Felician and Ferdinand David; a Rubinstein and Rossini day; Schumann day, and a day devoted to the Faust Legend in Music. The student members of the club, and the boys of the city will also give their usual day. In looking over this prospectus one feels that all clubs should supplement the work that is being done by the musical papers of the country in encouraging American composers and American interpreters. I would suggest that the papers ask of all clubs that at least one

American composers day be given each season.

The America day which will be given here by the Saturday Club, on February 5th, by the talent of the club, will be supplemented by the first hearing in Sacramento of the melodrama, "Lady of Shallott," by Albert I. Elkus, rendered by Miss Alice Colman and Mr. Elkus of San Francisco.

The season will open on October 9th, when Albert Rosenthal, also of your city, who has won honors in Europe and the East, will give a 'cello recital with Albert I. Elkus at the piano. The program will be: Sonata (L-Valentine); (a) Air (Bach), (b) Andante (Schumann), (c) Rondo (Boccherini); 3rd Movement, Cello Concerto (Dvorak); Fantasie Linda de Chamounix (Plutti); (a) Chant triste (Tschaikowski), (b) At the Fountain (Davidoff); Rhapsodie Hongroise (Popper). This will be followed on the 14th by Mr. Wilhelm Heinrich of Boston, tenor for years in the church of the late Edward Everett Hale. His program given here some five years ago is remembered with so much pleasure. It was called an art program and contained the best songs of all times. Mr. Heinrich has been blind since infancy, plays his own accompaniments in most exquisite fashion, also giving valuable historical data about the program as it proceeds. That Mr. Heinrich has not rested on his repertoire of five years ago the following program of modern composers will show: (a) Les Angelus, (b) L Echelounement, (c) Les Cloches, (d) Mandaline, (e) Le Jit d'eau (Debussy); from Tennyson's Maud: (a) Birds in the High Hall Garden, Catch not thy breath (Recit), (b) Go not, Happy Day, (c) I have led her home, (d) Tears, idle tears (Tennyson's Princess); Benjamin Whelpley, from Browning's two songs by Mrs. Henry Rogers: (a) My Star, (b) Love me Forever; (a) Des Kindes Gebet, (b) Beim Wetter (c) Strampelchen, (d) Hans and Grete, (e) Minnelied, (f) Schmeichel Ratzchen (Max Reger); (a) Rosa, Rosa (Blair Fairchild, (b) A Farewell (Elizabeth Cheney), (c) The Foxglove (Geo. Chadwick), (d) The Cobbler's Song (Felix Weinstehen) gartner), (e) The Lorelei (Franz Liszt),

November will bring Ludwig Wullner; January, Antonio de Grassi; February, Horatio Connell, American baritone just returned from an eight year's sojourn in Europe, where the kind of art he produces is well appreciated; March will bring the Dutch contralto, Tilly Koenen, and April, the Flonzaley Quartet. Mr. and Mrs. Harry Clifford Lott, of Los Angeles, come to us the afternoon of December 4th, song and piano recital; Madame Olga Brugstorf, of New York, will give an afternoon of Folk Songs of Nations, and the afternoon meetinss will close in April with a program given by the Golden

Gate Quartet, consisting of Frank Onslow, Carl Anderson, John de P. Teller and Henry Perry—a good feast to look forward to.

It is to be hoped that others will follow the example of Mr. Genss of your city, who will appear here the latter part of October in piano recital, so that the musical people of our city may have opportunity to hear more than one club can provide us with. When a larger auditorium is built the club can be enlarged from its present membership, which is 1,200, and more members means more music.

I regret to announce that a most valuable member of the musical community will leave us soon. Mrs. Lottie Buck Porterfield, lyric soprano, will remove to Los Angeles, and our loss will mean Los Angeles' gain. Her repertoire is very extensive and her knowledge of matters musical so broad that the five years she has been in our midst has added much to the culture of the community. The best wishes of all her friends go with her.

THE LORING CLUB'S THIRTY-THIRD SEASON.

Oldest and Most Successful Singing Society of San Francisco
Announces New Season and Continues to Add
Lustre to Local Musical Life.

A musical society which has had a continuously successful career of thirty-two years is one which must necessarily be founded on very sound principles, particularly so in a city like San Francisco. The Loring Club, in issuing its announcements for its thirty-third season, the opening concert of which is set for Tuesday evening, October 12th, in Christian Science Hall, shows that its managing committee and advisory board are adhering to its very highest standard.

It is now formally announced that Mr. Wallace A. Sabin has accepted the directorship of the club, and on this the club is certainly to be congratulated, for Mr. Sabin has not only established his claim to be recognized as a musician of the best type, but as a practical director he is unexcelled. For the coming season four concerts are planned, respectively in October, December, March and May, and, for these, programs are now outlined containing some of the very best and also some of the most recent compositions for male voices with orchestra, with plano and also unaccompanied.

It has been known to musicians for some time that the Loring Club of San Francisco ranks in the first half dozen in the United States, and the standard of these, the best male voice organizations of the United States, is not excelled by any similar European club. The Loring Club has reached the stage of efficiency that the difficulties of a composition do not now have to be considered by the committee and the advisory board when arranging the programs, so that San Franciscans have the opportunity of hearing male voice music of the very highest type.

At this time we will refer only in detail to the program for the concert of October 12th, which contains a number of compositions to be heard by a San Francisco audience on this occasion for the first time. Prominent among these are a cycle of "Songs of the Sea" by the well-known English musician, Sir Charles Villiers Stanford. This composition is for chorus of male voices with baritone solo, and was a brilliant success when first produced at the Leeds Festival of 1904. In this work the solo has been entrusted to Mr. John Carrington, and the accompaniments will be piano, organ and orchestra. Another novelty of great interest is Kremser's chorus for two choirs of men's voices, "Thro' Whispering Boughs." G. W. Chadwick's "Lo, Now Night Shadows" (Ecce Jam Noctis), occupied a place of honor on the program, which also includes "The Uritage Song" from Mendelssohn's unfinished opera, "The Lorelei." The club on this evening will also render Arthur Sullivan's "The long day Closes," and John Hyatt Brewer's "Break, break," with its tender refrain, "And its, for the Touch of a Vanished Hand," which without doubt are included in the program as an In Memoriam thought of the late director, Mr. W. C. Stadfelt, who served the club so long and so faithfully, and who was personally so popular with all the members.

The pianist will be Mr. Frederick Maurer, Jr., and Mr. Wallace A. Sabin will direct the concert.

"An Evening of Song" was given in Berkeley last week by a visiting baritone from Chicago, Mr. Thomas N. MacBurney. Mr. MacBurney has been in Paris, assistant of the famous American vocal teacher, King Clark, who is said to be as successful in his profession as that extremely whalthy American dentist who has attracted tout Paris to his elegant offices. Mr. Hother Wismer, violinist, and Mr. Frederick Maurer, accompanist, assisted.

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MUSIC IN SAN JOSE.

By Daisy Goodman Sherman.

San Jose, Sept. 29, 1909.

With the coming of autumn the musical life of the Garden City has swung back into its accustomed channels, and the coming season has much promise for music lovers and students. The choirs of the various churches are planning much that is new and interesting, and of artistic value to San Jose. The private studios have opened with full lists, not to speak of the larger institutions, such as Notre Dame and the University of the Pacific, which have such an army of new students that several new instructors have joined the ranks of each institution.

The Conservatory of Music of the University of the Pacific opened its season August 24th. The number of students registered is greater than ever before in the history of the Conservatory, especially in the piano department, which is under the able direction of Professor Pierre Douillet. In addition to Professor Douilet's assistants, Professor Wilbur McColl and F. Zimmermann, the services of Mrs. Ida S. Pogson and Mr. Clarence Urmy have been engaged.

Unusual interest is shown in the theoretical studies under Prof. William J. McCoy, whose classes are filled with earnest students seeking to gain knowledge in the harmonic and contrapuntal devices of classic music and composition. No lesser interest is shown in the Solfeggio classes conducted by Miss Anna Belle Wythe.

The vocal department is in the hands of Miss Nella Rogers and Mrs. Nitalia Douillet, the wife of the dean. This department is so full that another instructor will be added.

Prof. Nat. J. Landsberger, the noted violinist of San Francisco, heads the violin and ensemble playing classes. This is his first season at the Conservatory, where his students are very enthusiastic over his genius as a teacher.

The chorus class of almost 100 voices, under the direction

The chorus class of almost 100 voices, under the direction of Dean Douillet, began its weekly rehearsals, and promises to give a choral concert in the near future.

Dean Douillet deserves great praise for his untiring efforts in building up a real conservatory of music in the State of California.

The unusually fine work done by the students of Notre Dame is such a well known fact that further mention need hardly be made. Music students who have graduated from this noble institution have gone forth into the world to take their places as sincere and competent musicians.

The name of Carrie Goebel-Weston, a graduate from the violin department, is already familiar to concert goers in San Francisco. Several concerts are planned for the near future at Notre Dame. Of special interest will be the "Chopin Contest," in which the graduating class will participate. Five Chopin etudes will be played by each member, three

Five Chopin etudes will be played by each member, three etudes out of the five being given alike to each one upon which to test her skill. A reward will be given to the successful contestant as a fitting symbol of artist success. The public is always certain to find a sincere and gracious welcome at the concerts at Notre Dame College.

The San Jose Choral Society held its first meeting of the fall season on Monday evening, September 20th. Interest is keenly alive, and there is no doubt but that this society will be a great factor in the future, as in the past, in the educational life of this city. The aim of the society is to produce the best works of the masters, oratorios as well as lighter works. Mr. C. J. Cromarty is the president of this organization, and Miss Linda Zink is the accompanist. Professor G. C. Buehrer, who has charge of the music at Stanford University, ably directed the choral last season to its final success, where the members joined Prof. Buehrer's choral at Stanford in giving Rossini's "Stabat Mater" with the Chicago Symphony Orchestra. Professor Buehrer will direct the choral this season. Several concerts are planned for San Jose during the winter months, and the final concert for the season will be given at Stanford again, where Prof. Buehrer expects to give "St. Paul," with Demrosch and the New York Symphony Orchestra.

Mr. Benj. S. Moore, San Jose's leading organist, will give bi-weekly evening recitals at the First Presbyterian Church during the season. It is with much pleasure that we hear of this, for the Wednesday afternon recitals given last winter by Mr. Moore will long be remembered by San Jose music lovers.

On the evening of Oct. 8th, in honor of the sixteenth anniversary of the Presbyterian Church, where Mr. Moore is organist, "Hiawaltha's Wedding Feast," by S. Coleridge Taylor the negro composer, will be given by a double quartet. The soloists upon that occasion will be Mr. Chester Herold, tenor,

and Miss Irene Quilty, soprano.

The position of organist in five of San Jose's churches is supplied by Mr. Moore's organ students. He has also a large class in piano, and is devoting half of his entire time to his class in Berkeley, where he is teaching both organ and piano.

Worthy of mention is the San Jose Orchestral Club, under the direction of Signor N. de Gorenzo, who has gathered to gether the amateurs as well as professionals in an organization which is a great factor in uplifting the musical taste of the community. The organization is two years old, and is at present the only concert orchestra in San Jose. Several concerts have been given which have been very successful, and Signor de Gorenzo is now rehearsing and preparing the members for the coming season's concerts. Miss Grace Barstow is concert-master and enjoys the unique distinction of being the only woman violin maker in the world.

Signor de Gorenzo is the head of the violin department at King's Conservatory. He came to California originally with the company which brought Tettrazini from Mexico, and was a member of the Tivoli orchestra during that time. He is a pupil of E. Dvorak and a graduate of the Conservatory of Naples.

Mr. Chester Herold, who posseses a tenor voice of rare beauty, has charge of the music in the Christian Science Church of San Jose, where he gives a sole every other Sunday to an appreciative audience. Mr. Herold is a pupil of H. B. Pasmore and is well known in San Francisco, where he sings frequently.

At three o'clock on Tuesday, September 28, Mme. Sofia Neustadt, but lately permanently in Oakland, will give a song recital at Ebell Club. Mme. Neustadt often precedes her program with illuminating comment upon the works prepared, and will, I presume, follow this course on Tuesday.



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THE WEEK IN LOS ANGELES.

By Heinrich von Stein.

They say that nothing is sure on this earth except death and taxes; here in Los Angeles another sure thing cropped up some few years ago, to return with death and tax-like precision every year, and that is the war-cry for a "Grand Music

Festival" in Los Angeles.

This year is no exception, they are at it again, growing more and more enthusiastic every minute, and it looks (so far) as if this year the festival-bubble is not going to be pinpricked at the crucial moment, because of the fact that the Gamut Club appears to have taken hold of the project, which in itself is some guarantee, that a certain amount of good, common sense is to be used as the basis for future action. True, the usual music committees, consisting of nearly every inhabitant of Los Angeles, have already been formed, equally true, that so large a number of cooks threaten-as of yoreto spoil the broth, yet this time the Gamut Club, with diplomatic suavity, is at the bottom of things, and close at hand to pacify those, whose ire has been aroused through some imaginary slight. It's not going to be all honey and heavenly harmony, many a choral director will yet swear upon his solemn oath—before the first ticket-purchaser passes the turnstile-that some sinister combination of musical forces has robbed him of leadership in the festival (that is to be), and perhaps the lucky or unlucky one, whose brow is to be adorned with the equivalent of a crown of thorns, leadership over the musical bodies, will yet wish that he had given his family opportunity to collect his life insurance before the annual music festival baccillus had infested the community. If it is at all possible, that warring musical factions can be or-ganized into a comprehensive whole, the Gamut Club seems to me the only organization which can wield the inevitable "big stick" in able fashion. A great success can be made of such music festival, this much has been proven by San Francisco last season.

Wenzel Kopta has come back to us from Bohemia, this time to stay. This is very good news indeed for Los Angeles, because artists of his type do not wander into California every day, much less are they inclined to stay here. Mr. Kopta has sold all, or nearly all, of his immense Bohemian estate, and there is now nothing to take him away from us again. He will be heard in concert this season, the first of which has already been announced for November at Simpson's Auditorium. On this occasion we will hear him play the Beethoven concerto and Mendelssohn's immortal concerto for the violin. Besides his activities as soloist (Mr. Kopta has been secured as artist-teacher by a local college of music) he will devote part of his time to such students, who show enough talent, ambition and advancement for solo play-

Other musicians who are going to be heard in different parts of Southern California this coming season are Ignaz Haroldi, Lottie Buisseret, George Kruger and Mrs. Mary Le Grand Reed.

Miss Margaret Goetz has removed from her bungalow to a larger house nearer down town for greater convenience of her pupils and church work, 719 Ottawa street, near Figueroa and Eleventh street. Among her artist pupils this summer was Miss Angela O'Byrne, a native of Savannah, Ga., who will spend winter at Tucson, giving three historical song recitals, coached with Miss Goetz. Miss O'Byrne has studied with Bouhy in Paris, Henschel, London and prominent among her American teachers is Frederick Root, Miss Goetz's first teacher. In addition to vocal training, Miss Goetz will this year have a class in the history of music, given free to her regular pupils.

Miss Flora Wilson, daughter of the Secretary of Agriculture, Washington, D. C., will be heard in concert in this city some time during the month of October. Miss Adela Case is also scheduled for a recital early in the month, and Anna Miller Wood is to give at least one program about October 15th, and

will tour Southern California, singing before a number of the

The work of the Los Angeles Symphony Orchestra has been sketched out by Director Hamilton and the program numbers have been arranged. Mme. Jeanne Jomelli will be our first soloist on Friday afternoon, November 12th, and George Hamlin, tenor, the second one on Friday, December 10th. We think we are indeed fortunate to secure these artists so early in the season, and it will undoubtedly help our symphony situation very much and enhance the value of the season tickets. Our prices will remain for the year the same as here-tofore. The membership of our orchestra will be seventyseven, and Mr. Hamilton promises some very excellent numbers and new compositions.

The Music Study Club of Santa Barbara has taken for their recital artists this year, Mme. Jeanne Jomelli, George Hamlin, Mme. Schumann-Heink and Fritz Kreisler. The Amphion Club of San Diego has engaged Dr. Ludwig Wullner, Mme. Jomelli, George Hamlin, Mme. Schumann-Heink, Mme. Teresa Carreno, Fritz Kreisler and Mme. Sembrich.

- 22 The Tuesday Music Club of Riverside has selected George Hamlin, Mme. Schumann-Heink, Mme. Carreno and Mme. Jomelli. The Fresno Saturday Music Club will hear George Hamlin, Mme. Jomelli and Fritz Kreisler. The Spinet Club Hamlin, Mme. Jomelli and Fritz Kreisler. The Spinet Club of Redlands has secured Mme. Sembrich, Fritz Kreisler and the Damrosch Orchestra, Claremont College George Hamlin and Mme. Frieda Langendorff. has taken --

All through the southwest people are demanding a higher grade of artists, and more artistic programs, and are figuring on an addition to the music interests in the public schools, all of which is educational, and will work out in a most excellent manner many of the problems that now confront both the local as well as the eastern managers.

THE PHILLIPINES CONSTABULARY BAND.

It will be welcome news to all music-lovers that the Phillippines Constabulary Band, which was received with such enthusiasm when they played here last February when on their way to the inaugaration of President Taft, will give four concerts in the Dreamland Rink before sailing for Manila next Tuseday. Since the inaugaration they have been playing with great success in the principal cities of the East, filling such edifices as the Denver Auditorium, the Boston Smyphony Hall, and the New York Hippodrome, and delighting thousands not only with their rendering of Spanish and Filipino airs, but with their execution of the most difficult classical music. Their conductor, Captain Walter Howard Loving, has been hailed as one of the greatest teachers and leaders in the country, and his achievement with men many whom seven years ago had never seen the instruments on which they now play as masters has been pronounced little short of marvel-The band will give concerts in the Dreamland Rink on Sunday, October 3rd, and Monday, October 4th, at 3:30 and For the Monday matinee, at which popular prices will prevail, a novelty is promised in that the first part of the programme will be given by the organization as a brass band and the second part by the same players acting as a smyphony orchestra.

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Rehearsals for the great Bach Festival are taking place every Monday evening at Christian Church, Corner Dana Street and Bancroft Way, in Berkeley, and anyone sufficiently interested in the works of Johann Sebastian Bach to study the same thoroughly and participate in an Annual Festival, given in his honor, and for the purpose of permanently establishing the worth of his great Music in California, are invited to become members of the Bach Choir. Address Miss Lillian D. Clark, Secretary of the Bach Choir, 1522 Spruce Street, Berkeley, Cal. Phone Berkeley 3264.

IF THERE ARE SUFFICIENT APPLICATIONS FOR MEMBERSHIP FROM OAKLAND AND SAN FRANCISCO, REHEARSALS WILL BE HELD IN BOTH CITIES EVERY WEEK.

IN THE REALM OF THE THEATRE

Edited by JOSEPH M. CUMMING

FOR STORY READERS.

To those who like to read novels from which plays have been dramatized the following will be of interest. "The Great John Ganton," which comes to the Valencia soon, is a dramatization of "Ganton and Co,," a Chicago business story by Arthur Jerome Eddy; "The Man on the Box" is from Harold McGrath's popular story of the same name.

This present season in New York will see quite a few plays founded on novels, some of which will doubtless be seen here. Among them are "Arsene Lupin," from "The Exploits of Asene Lupin," the thief posing as a detective, by Maurice Le Asene Lupin," the thief posing as a detective, by Maurice Le Blanc; Margaret Anglin will present the dramatization of "The Awakening of Helena Richie," by Margaret Deland, Viola Allen will be seen in "The White Sister," from Marion Crawford's novel; George Arliss will have "Septimus," from W. J. Locke's novel, "Simple Septimus"; Kate Douglass Wiggins charming story, "Rebeca of Sunnybrook Farm," will be dramatized, as will "The Inner Shrine," published anonymously; Meredith Nicholson's "Little Brown Jug at Kildare," and Rex Bleach's story of the North, "The Barrier."

For a good short story of one phase of stage experience read "The Great Scene of Act, Two" in the September "Cen-

"The Great Scene of Act Two" in the September "Century." This amusing story by Edward Townsend ("Chimmie Fadden") tells about an author who has his play accepted largely on account of his great scene in act two and what happens to it when a practical stage manager puts it into

rehearsal.

"Kicking Out the Great American Drama," by a Professional Play-Reader, in the September Munsey's, is a good thing for aspiring playwrights to read. If most of the plays submitted are as fierce as those he quotes no wonder so few are accepted.

In July's "Current Literature" will be found a lengthy article descriptive of "The Man from Mississippi," with many extracts from the dialogue.

THE NEW THEATRE.

The most important event in the theatrical year will be the opening of the New Theatre in New York on November 8 The building and land represents an investment of several million dollars, and there is a guarantee fund subscribed to by a number of wealthy people. The intention is to have a specially selected company of players, none of whom are to be featured or starred—the aim will be rather to have a working stock company which will present the plays with every part acted to give the production its fullest artistic effect—a company, if old-timers are to be believed, such as this city supported in the early seventies at the old California This venture is treated with derision by many and looked on by others as a place where the high-brow library (?) drama will have its long denied chance, but the announcement of opening plays seems to indicate that the projectors are not mere enthusiastic dreamers, but men of practical experience.

The opening play will be Shakespeare's "Antony and Cleo-patra," in which E. H. Sothern and Julia Marlowe will ap-pear. It is the intention to avoid long continuous runs of single plays and a few days later a new play, "The Cottage in the Air," a fantastic comedy by Edward Knoblauch, will be produced. Following, there will be given "The Nigger," a new produced. play of the South by Edward Sheldon, author of "Salvation Nell," "Strife," a treatment of the struggle between Capital and Labor, by John Galsworthy, and already a London success, and "The School for Scandal.

No matter how brief is its career or how disastrous the venture results financially, it can not help having a powerful influence in uplifting the art of the stage. Let us hope for its success and continuance as long as it fulfills its mission.
Included in the company are Thais Lawton, formerly of the

Alcazar, and our old friend, George Osbourne, -----

"The Melting Pot," Israel Zangwill's play, has just been issued in book form. The main character is David Quixans. issued in book form. The main character is David Quixans, an Americanized Russian Jew, a musician and a dreamer, all on fire with his dream of America as "The Melting Pot," in which all the races will be melted together and in which all the antagonisms and prejudices of the centuries will disappear.

The book will well repay reading, but considered as a play, my impression is that of Alan Dale, "It is the work of a literary rather than a dramatic man." I have seen an interesting "ad" of the play in a New York paper—it takes a dou-ble column and in one column are the favorable comments of many critics and numerous prominent citizens, and in the other column the condemnation of five New York critics, and the rest of the column blank; at the top is the question,

"Which do you believe?"
"The Melting Pot" has not a monopoly of the race prejudice idea by any means. One promised production is "Israel," by Henry Bernstein, already played in Paris, in which a young man who is extra violent, even for an anti-Semite, provokes a Jewish gentleman so that a duel is inevitable when

Vokes a Jewish gentleman so that a due is heritable mach he learns that the man is really his own father. Still another now playing in New York is "The House Next Door," which, on account of the playing of J. E. Dodson in the part of the poor, but proud, English baronet, and on account of its more intimate and appealing story, seems to be more popular. Next door to the baronet lives a wealthy Jewish family, and the son and daughter of one family are in love with the daughter and son in the other.

The eyes of the theatrical world about this time each year are turned toward New York, for this is about when the new season opens and the suspense of guessing results is ended. One noticeable thing about the season this year is the large number of plays that continue over from last season or play return engagements. "Paid in Full" came back for a short engagement, and so did Marie Doro in "The Morals of Marcus." Among the plays that continue over from last season are, "The Man from Home," "The Man from Mississippi," "The Easiest Way," "The House Next Door," "The Climax,"

"The Easiest Way," "The House Next Door," "The Climax,"
"Havana," and "The Third Degree."
Pinero's new play, "Mid-Channel," in which Ethel Barrymore is to appear in this country, has recently been produced in London. The title has reference to the rough and stormy passage over the critical time that comes in many marriages, and it has a tragic ending of the same nature as his "Sacond Mrs. Targuegary".

his "Second Mrs. Tanqueray.

THE WEEK'S ORPHEUM BILL.

Henry Clive's Burlesque Sleight-of-Hand and Tom Waters' Act at the Piano the Best Numbers.

While the new acts at the Orpheum this week are much the stronger half of the bill, the general average is not up to the Orpheum's topmost. That's the trouble with being educated up to expecting the very best—the Orpheum has about spoiled us for putting up with the merely ordinary or

the even very good.

Easily the best of the new acts is the number presented by Mr. Henry Clive designated as a "Smart Entertainer." He begins with a few clever palming tricks, just enough to make you believe it is to be one of the usual sleight-of-hand performances, and then he goes on with all kinds of "phony" tricks, some of them far from new, but all of them done in a very amusing manner; he keeps you guessing as to how he is going to fool you, and his running comments are very funny.

Then come "Les Myositis," a French article to an apparently Italian name and designating two lady dancers from a German theatre: one of them at first is in the usual ballet costume and does some clever whirling on his toes; later they dance the "Old Vienna Waltz" in fancy costume. They are both experts in their art and are very graceful.

The Big City Quartet has all four good singers, whose voices blend very nicely; there is a sweet-voiced tenor and a good rumbling bass. They sing a mixed program, running from "My Rosary" to "Don't Take Me Home."

Miss Edna Aug, the comedienne in "Types," is the last of the new numbers. She is pretty and dainty as the show girl, not very funny as Lena, the servant girl, and very good in her imitation of a singer on amateur night.

Of the hold-overs, Tom Waters and his bewildering mix-up of monologue, pianologue and danceologue is far and away the hest.

(Continued on Page 22)

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IMPORTANT ANNOUNCEMENT.

Beginning with the issue of October 2, 1909, the Pacific Coast Musical Review will be increased to 24 pages, which size will occasionally be augmented to 32 pages... This will enable the management to add several new departments. The theatrical department will occupy two full pages, and will contain straightforward, unbiased and honest reviews of every theatrical performance of merit in San Francisco. These critical opinions, which will not be controlled by the business office, will serve as a guide to our readers in Oakland, Los Angeles, Portland and Seattle, and all interior cities of the Pacific Coast, in case these cities should be visited by com-panies first appearing in San Francisco.

Besides this reliable theatrical department, the Pacific Coast Musical Review will contain a page of late European news, and a page of the most important musical news from leading Eastern musical centers. Los Angeles, Oakland, Berkeley and Alameda departments will be continued as usual, while more attention will be paid next season to Portland and Seattle. Additional features of the increased edition will be announced

In the 24-page issue advertising pages will be limited to 12 pages, and anyon applying for space after these 12 pages are filled must wait until a vacancy occurs. Special advertising rates can only be secured by those who keep their advertisement in these columns during the entire year. Those who desire to withdraw their advertisement during the two summer months must consent to pay a higher rate. Rates on this page will be IN CASE OF ANNUAL CONTRACTS: One inch, \$1.00; one-half inch, 50c, and "Musical Directory," 25 cents per issue. We are desirous of securing as many ANNUAL ADVERTISERS as possible, and hence will, during the course of a year, give such annual advertisers repeated use of the reading columns or the front page. Those who do not advertise at all will not be entitled to advance notices for concerts, insertions of pictures, or other advertising matter. They will only receive a notice after a concert.

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(Continued From Page 20)

Those interesting relics of a bygone age, Messrs, Murray and Mack, will be off the program after this week. Yes, sir, some people actually laugh at them. No. I deny that they are the worst ever seen on the Orpheum; I remember a ragtime piano player a few months ago who actually beat them for worseness.

Next week's announcement is as follows: James Young, assisted by Lorayne Osborne and Robert Strauss, will present a one-act college play called "When Love is Young," which is said to be a condensed version of Rita Johnson Young's comedy, "Brown of Harvard." Mr. Young has been starring with great success in "Brown of Harvard," and the vaudeville sketch he is to appear in here is said to contain most of the important and fascinating moments of that comedy of college life. The career of Mr. Young has been a most interesting one. Some years ago he was the youngest prominent Shakespearian actor in this country and of late he has been the principal male support of Viola Allen and other distinguished exponents of the classic drama.

Ed. F. Reynard, who is included in the new attractions of next week, is styled "the ventriloquist with a production," for he introduces an entire play with the assistance of his automatons, which totally eclipses anything of its kind previously witnessed on a stage. The opening scene shows a farmyard in a country village just before dawn. Then a chore boy siting on a log starts the fun and Mr. Reynard carries his entertainment through the day with his automatons, depicting quaint and humorous rural folk. There is a fire run and other odd side features. The finals shows the meeting and fighting of the neighbors' cats on the house tops and their untimely end at the hands of the inhabitants of the dwellings whose slumbers they have rudely disturbed. All the characters are automatons to whom Mr. Reynard's marvelous ventriloquial powers appear to impart the gift of

Miss Mary Norman will introduce her refined and clever monologue "Some Types of Woman" next week. It presents incidents from the lives of several actresses before the public behind the scenes. Her first sketch is that of an emotional actress who makes the companions of her private life miserable by her bad temper and then confronts the audience with a sickly smile which is supposed to convey the angelic sweetness of the suffering heroine. Her second impersonation is that of a very amiable woman idolized by her associates and despised and detested by the public, who only know her as the remorseless and unprincipalled adventuress. The last scene illustrates the true heroism exhibited by a young actress who acts the part of a frivolous society girl when racked with grief caused by the receipt of a telegram announcing her mother's death. The Boston school teacher and the society buds of New York, Chicago and San Francisco are cleverly, amusingly and faithfully caricatured by Miss Norman.

Pilu is the quaint name of an extraordinary dog brought to this country by Signor D. Ancillotti, a famous European animal trainer. Pilu will give his so-called demonstration of mind reading next week. While Ancillotti is in the auditorium receiving questions from those about him, this remarkable canine answers from the stage without any perceptible exchange of code or signal from his master.

CORINNE IS TOO STRENUOUS.

"Mile. Mischief" Is a Prettily Costumed Musical Comedy With Some Good Music, But With an Inadequate Cast.

Last Sunday night a crowded and, to a great extent, a very appreciative house, greeted the third offering of the Shuberts at the Valencia Theatre, the occasion being the appearance of Corrinne, the one-time child wonder, as Kosette in the Viennese operetta, "Mle. Mischief," Inquiry as to the show, after the usual "How was it?," naturally divides into "Is it well put on?," "How is the music?," "What about the libretto?" and "How is Corline and the support?"

As to the stage setting and costumes there is nothing but praise to offer. The last scene especially is quite pretty, and for the costumes, there are first, white gowned Trilbys in the artist's studio, then some girls attractive in a color which I think is called cerise, and others in blue that make a harmonious picture, and then there are some more in neat white with green belts and some kind of green on their hats. In the last act some of the girls are exceedingly attractive in gray and red, and some very swell gowns that look like a lot of money—they (the costumes) looked to me like a revised edition of the sheath gown, and certainly the girls in them looked mighty swell. The chorus girls are an attractive crowd. very good to look at; the soldiers' uniforms are a bright attractive color, and all of the costumes and the scenery

have a fresh look, without any marks of the road on them.

The music, which is by Carl M. Zlehrer, is bright and sparkling at times; there is a very, very pretty dance in the last act, which is well danced by the gray and red girls, and which was encored five times. "I'm looking for a sweetheart" is a catchy musical number that suffered much in the singing. The opening of the first act, a chorus of models and painters, is well done but for lack of volume. The second act's opening chorus, "The Army Corps," a tuneful thing, is well sung by the male chorus. One of the best numbers is "Lonesome," a sool at the heginging of the third act.

a solo at the beginning of the third act.

Since "The Merry Widow" we have an idea that comic operas from Vienna all have well-defined and consistent plots, but this time we miss our guess. "Mile. Mischief" has the barest excuse for a plot, as the following will show. The first act opens in the studio of Andre Claire and after an opening chorus of models and artists it develops that Andre is to marry his cousin, but Rosette or Mile. Mischief, his former sweetheart, whose exact status it was a little difficult to determine, comes on the scene, and shortly after enters Millionaire Meline to arrange for his son's painting lessons. Meline is the familiar type of a very sporty old gent with a termagant of a wife, and he is a ready victim to Rosette's wiles, to the extent of paying liberally in advance for his son's lessons.

The son, who comes next, is a pampered fool, who is due to report at the barracks as a recruit, and who leaves his pocketbook on the table. Rosette, for some reason or other, has made a bet with somebody that she will spend twenty-four hours in the barracks disguised as a boy. She gets young Meline's pocketbook and papers and goes to the barracks to enter as young Freddy Meline.

Act two is in the barracks. The Colonel has a way of hardening recruits with alternate hot and cold baths, and when Rosette arrives as Freddy Meline and learns she has to take the bath discipline she spins a tale to the Lieutenant that her parents have been passing her off as a boy. The Lieutenant promptly falls in love with her and the Meline millions. The artist by a mix-up is taken for a recruit and gets the bath treatment, old Meline is arrested for a spy, and the misunderstandings finally get straightened out.

Considering it then as a mere musical comedy and not as a comic opera, the plot and the situations are enough, there are many bright lines in it, and it would serve well enough with its attractive music, good settings and pretty costuming, but it needs a very much better collection of performers than it is fitted out with.

Corinne was once a "child wonder." It's a wonder to me how any child was allowed to stay on the stage so long after the "infant phenomenon" period had passed without showing the least trace of artistic ability. Such eyeing at the audience, such futile attempts to establish a feeling of good fellowship with you, such very strained reaching for comic effect I don't think I have ever seen. Some of us are born with a sense of comedy, some of us may achieve it, but Corinne is determined that you are going to have your comedy thrust upon you. She is light on her feet, her voice is not unpleasing, she sings the song "Lonesome" very acceptably, and that's about all you can say for her.

I have a vague remembrance of having seen her before, though I can't say when, so I cannot join with those I overheard talking of her great improvement over past performances. If this is an improvement, what must she have been before? I said above that, to a great extent, the house was very appreciative, and I must confess that the general verdict of the evening was against me, and she certainly had them going the whole night long. It's a good thing there are so many optimists in the world who can find good in everything.

Albert S. Howson is passable in the rather unsatisfactory part of Andre Claire, the artist. Edward W. Cutler as Freddy Meline, the foolish, pampered son of a millionaire, is quite good, and his half-yodling idiotic laugh is very funny. Harry Linkey sings the part of Lieutenant Berner acceptably, but his acting is wooden enough to make boxes out of. Frank Farrington plays Sergeant Dubaer, a gruff, homely barrack room bully with a good sense of comedy and with telling effect. Lola and Mimi, it's hard to remember which was which, are not good enough to sing the song, "I'm looking for a Sweetheart."

Charles W. Myer as old Millionaire Meline, the gay old sport, is much above the average of the others. His song in the last act, "Ladies, Beware," is very well done, and with the assistance of the girls in the sheath gowns, is one of the good things.

Charles Klein's play of police methods, "The Third Degree," which is running successfully in the East, is to be made into a novel by Charles Klein and Arthur Hornblow.

-Musical Review-

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MUSICAL CALENDAR 1909-10.

Sousa and his Band (Dreamland Rink) Nov. 4 and 7, aft. & eve.
Mme. Jean Jomelli (Manhattan Opera House Co.). Week of Nov. 14
Dr. Ludwig Wullner
George Hamlin (American Tenor) Dec. 2, 5 and 7
Fritz Kreisler
Lyric Quartette Pop Concert
Marcella Sembrich
Myrtle Elvin (Pianiste)February
Teresa Carreno
Madame Schumann-Heink
Mme. Tilly Koenen (the famous Dutch contralto) March
Pepito Arriolo (the Spanish child Violinist)
Maud PowellApril
Flonzaley Quartet (in Chamber Music)
Damrosch Symphony Orchestra and Isadora Duncan May

THE PUBLIC'S MUSICAL TASTE.

Anyone who has frequent occasion to discuss musical subjects with people whose position in the community gives them a certain authority must of necessity encounter a general indignation regarding the supposedly unmusical aspect of the public at large and even of those directly or indirectly interested in the art. The editor of the Pacific Coast Musical Review never fails to grasp an opportunity to discuss this question of the musical or unmusical aspect of San Francisco with people in various stages of our local musical life. We, as will have been observed by careful readers of this paper, take a very optimistic stand in regard to San Francisco's musical sentiment. We positively maintained in the past, and will ever maintain in future, that this is one of the most musical communities in the country, and our discussions with various forces who should know what they are talking about have impressed us with the conviction that our opinion is sound and based upon actual conditions of facts.

We have not come to this conclusion because all these people agreed with us, for, as a matter of fact, they invariably challenged our contention and denied that our optimism was based upon solid grounds. The confidence in our position was therefore not a positive one—that is to say, one gathered from the coincidence of views among those addressed by us; but it is based solely upon a negative conclusion, that is to say, upon that which the people whom we conversed with did not say. The main reason advanced in these discussions, as to whether or not San Francisco was musical, revolved around the contention that many concerts given here were not attended as they should be attended, and that musical activities, in so far as they appertain to local institutions and artists, did not represent that serious calibre which a true musical community has a right to demand. In other words, everyone of those who denied San Francisco a musical taste have taken the outward phase of our musical life as the only criterion upon which they based their convictions.

There are, however, two phases of a musical community life which must be taken into consideration when it is to be decided whether or not a city is musical. There is the outer life which is apparent to everyone and which is easily to be examined; and there is the inner-or the home-musical life which hardly anyone takes into consideration when making broad statements. It is the inner musical life of this community which comes into consideration when we desire to speak upon "The Public's Musical Taste." One of the most important factors to be considered in answering this question, as to whether or not a community is musical, is the existence of a genuine liking for the art, and surely it is but reasonable to accept the study and practice of music in the home as a criterion for genuine liking. We have within a radius of ten miles here about three thousand teachers-good, bad and indifferent. These three thousand teachers average about five pupils each (this is a very conservative estimate, by the way). We may therefore say, without being accused of exaggeration, that at least twenty thousand people are within reach of this community who practice and study the art of music and who, because they practice and study this art, must, as a matter of logical assumption, like music.

Local activities, as they stand today, give this territory of a radius of ten miles the following choral societies: The Cecilian Choral Club, the San Francisco Choral Society, the Loring Club, the Treble Clef Club, the Ladies' Auxiliary of the Golden Gate Commandery, the Zech Orchestra, the Eurydice Club, the Orpheus Club, the Hughes Club, the Stewart Orchestral Society, the Oakland Conservatory Choral Society, the Bach Choir of Berkeley, the Alameda Choral Society, the Alameda Operatic Society and the San Rafael Oratorio Society. These fifteen organizations include about a thousand people who, because of their musical activities must, as a matter of logical assumption, like music, and here we do not include the musical clubs. We know of several homes where chamber music is practiced as a matter of pure love for the art. We know of a number of homes where the classics are sung and played as a matter of love for the art. The music in the San Francisco, Oakland, Berkeley and Alameda churches is of an exceptionally high standard and several of our organists stand at the head of their profession. So much about the inner musical life of this community.

The eagerness for symphony concerts admitted by various people who are exercising their influence at present to give this city a series of symphony concerts, and we venture to predict that one, if not all, of these movements will meet with success-provided that the management is in thoroughly competent hands, and here is the kernel in the nut-an adequate management for our local affairs. We claim that it requires just as much genius of a certain kind to mould public taste and public energy to support musical events as it requires a certain genius to be a truly great artist. And that community is blessed with extraordinary good fortune which may entrust its musical welfare in the hands of a man who understands how to arouse the musical susceptibilities of his fellow citizens in a manner to influence them to bring the enthusiasm which they bestow upon events in their home life into the public functions. Such genius can not be acquired. It must be inborn and must emanate from an individuality free from prejudices, broad of mind, liberal of spirit and optimistic in character. In order not to be misunderstood, we desire to impress upon our readers the fact that we are discussing this matter entirely upon general principles, and do not in any way refer to any local conditions of management. We are merely trying to lead up to our contention that this community is musical and that lack of attendance at concerts or public musical functions is not the result of a lack of liking for music. The teachers have the responsibility of moulding a musical taste and the musical manager has the responsibility of arousing enthusiasm among those musically inclined. And to arouse enthusiasm a manager must not only possess a pleasing personality and a diplomatic tact how to appeal to human nature, but he must be able to inspire big movements, inspire confidence and affection among students and teachers, and must establish for himself a position where everyone simply delights in attending events given under his direction on personal grounds, as much as he likes to listen to the artists presented to him upon artistic grounds.

A manager who possesses these attributes is a genius. And one who is such a genius does not deserve any credit for being it, because he is born that way. And a manager who does not possess such genius should not be blamed or criticised, because he also could not help it, and he also is born that way. What we desire to emphasize with this statement is that the musical people should not be expected to do all the cultivating, but must, like students-whether they be musical or public school pupils—be treated in a manner to cultivate personal interest in those who preside over the musical events of a city and must not be treated in a manner to arouse their hostility and their dislike. Concessions must be made to human nature, namely, that to inspire affection, good will and personal liking must be meted out. And you will find in whatever community there is an apparent indifference in the matter of support of public musical functions, there is a misunderstanding between those who guide the destinies of public functions and those who are expected to support them. So you see it is not altogether a sign of lack of musical taste, but an element of personal relations that influences the attendance at concerts. Once more we desire to emphasize the fact that we are not speaking of local conditions only in these last remarks, but our views should be applied to every community in the world.

While we can not agree that people should be al-

lowed free entrance to concerts, we at the same time, contend that a certain element of the profession might be treated with this courtesy in return for services. In the largest musical centers of the world it is customary to admit teachers of vast influence free to concerts so that they may exercise their influence in behalf of visiting artists. Of course a teacher should do this without compensation, but here it is where tact. diplomacy and knowledge of human nature comes in. You can not expect favors from anyone whom you do not do a service in turn. The millenium has not yet arrived, and so in giving one or two passes to teachers able to exercise their influence among friends and students in the matter of concert attendance, a manager is actually giving a commission for services rendered. These passes can easily be kept track of by inducing the teacher to give everyone whom he recommends a card entitling his pupils to a special rate. If it turns out that such teacher does not earn his courtesy, and a manager wants to be mercenary enough to test his integrity, such passes may be withdrawn and no harm is done. For even though such teacher should be offended there would not be a loss, for he never would pay to go to concerts anyway, and his failure to induce friends to attend a concert is sufficient evidence for his inability to keep them away. But in this manner a certain good will would be established between manager and educator which would certainly exercise a powerful influence upon general concert attendance.

The man who attends church diligently, and who makes public exhibition of his religious sentiments, is not always the one most sincere in his moral pretensions. There are many people who act according to the laws of religious principles and who are rarely seen in church. This is equally true of musical people. Those who attend all concerts are not always the most musical people in a community. There are many people vastly more musical who study and practice their art in the modest circle of their home. And so like the minister must evercise his ability to attract his congregation, like the music merchant must exercise his skill in attracting patrons, so the artist and the musical manager must concentrate their mental resources in the acquirement of large audiences. The public press is one medium of expression and the manager's personal influence is another. Both can easily be exercised to attract musical people, and they can also easily be exercised to keep people away. And with this undeniable statement of fact we will close this day's discourse and add again the admonition that we do not desire to be regarded as referring to local conditions only.

Preceding the opening of the ensuing musical season we find in the various musical exchanges an account of the resumption of rehearsals by the various symphony orchestras. Among these we note that there are smvphony orchestras in Los Angeles, Seattle, Tacoma, Denver, Minneapolis, St. Paul and several other far West-In vain do we look for a San Francisco ern cities. symphony orchestra. Is it not a disgrace that a city of nearly half a million inhabitants and a territory of eight hundred thousands residents within a radius of ten miles can not boast of a symphony orchestra? But there seems to be a ray of hope. So far we are informed of at least four movements. One is Paul Steindorff's intention to give three smyphony concerts, another is Dr. Wolle's purpose to give six smyphony concerts, a third is Will L. Greenbaum's proposition to the Promotion Committee for a permanent smyphony

orchestra and finally there is a movement on foot to reorganize the old San Francisco Symphony Society with Fred Zech as leader. So far the latter seems the most promising. Anyway with four movements on foot to secure symphony concerts and just enough musicians for one orchestra we are having one of the most unique situations ever confronting the musical portion of any community. But as long as this activity keeps up and the matter is not permitted to go to sleep, there is still hope for us and we may yet have the satisfaction to announce a series of symphony concerts before many weeks have passed.

The Pacific Coast Musical Review begs to acknowledge receipt of the September number of the Notre Dame Quarterly issued by the faculty of the Notre Dame Conservatory of Music in San Jose. This edition consists of nealy two hundred pages and contains several most interesting arcticles from very efficient and brilliant contributors. Much space is devoted to Charles Stoddard, the famous California poet who died recently. This current number concludes the first year of publication of this able paper, and the faculty and students of the Conservatory, have every reason to feel proud of the success of their endeavors to give their institution an organ that is as dignified as it is instructive and interesting.

We are informed that a certain singing teacher who recently arrived in this city somewhat in need of support is now flourishing. He began by announcing that his lessons were five dollars an hour or three dollars for half an hour. As he seemed to understand his art he attracted the attention of one or two wealthy Jewish music lovers who succeeded in getting him pupils. Hardly did this newcomer taste the fruits of prosperity his head began to swell and he immediately doubled his price for singing lessons so that he charges now five dollars for half an hour and slanders our San Francisco teachers into the bargain. We have no use for any teacher who comes to this city from the outside and takes advantage of innocent students to rob them of their money, and we have still less use for any teacher who endeavours to build up a reputation for himself by endeavouring to belittle our own teachers. We have a number of vocal and instrumental teachers here who cannot learn much from anyone who comes here to get rich. There are as competent teachers in San Francisco as anywhere else and the sooner our citizens realize the truth of this statement the sooner will they escape being imposed upon by newcomers.

The house of Bosworth & Co. is giving its chief attention to teaching material, principal among which are the authorized edition of "Sevcik's Violin School" and the book of technical exercises by Beringer, of London. and the are found a very large number of easy compositions for violin and piano, and for piano solo. The house is just now issuing two large works with orchestra. They are Felix Pfirstinger's ballade, "Sea Wraith," for mixed chorus, solo and orchestra, and the tragic poem, "Vision of Cleopatra," the op. 15, by Havergal Brian, of Stoke-on-Trent. The latter work is to be given at the Southport (England) festival early in the autum. The "Sevcik Violin School" is just coming into a new edition under the practical hand of Alfred Gibson. The voluminous violin material by other writers embraces the Franz Drdla op. 45, "Rezinka"; his op. 30 (eight Hungarian dances on real folk themes); op. 34, four pieces in third position; op. 43, op. 50, op. 37, and a tarantella, op. 42, for two violins. Then there are Hans a tarantella, op. 42, for two violins. Then there are Hains Sitt's souvenir suite, op. 105; two pupils' violin concertos in first position by O. Rieding, six pieces by E. Jenkinson, two by Viktor Janitzek, four by Ursula Williams, and a berceuse by Edward Watson. A. L. Sass has a small book on the principles of violin playing on lines laid down by the Sevcik school.

AT THE EDITOR'S BREAKFAST TABLE.

The musical editor of the New York Sun is authority for the fact that opera in English is at last proving a financial success. Before commenting on this agreeable subject I will quote the New York Sun:

success. Before commenting on this agreeable subject I will quote the New York Sun:

Opera in English is still encouraged by the Moody-Manners company, which has just begun a season in London. Funny Moody and her husband, Charles Manners, are the managers and also the principal artists of the company, which is naturally much more important in the provinces than in London. Charles Manners has recently given some interesting details of their company for publication, as the company fearlest light which is a something more than a money-making enterprise, and emphasements of their company for publication, as the company fearlest light which is a something more than a money-making enterprise, and emphasements of the more than a money-making enterprise, and emphasements of the company for more than a money-making enterprise, and emphasements of the company for their company for publication. The Mestersingers' was sung last year, however, and the public supported Wagner was sung last year, however, and the public supports was sung last year, however, and the public supports with the south of the company for the company that it is possible to give a two weeks seasons. The Scotch are the next best supporters of opera, although they exhibit and the company of the company that it is possible to give a two weeks seasons. The time in Glasgow to an audience that represented only \$70. Now the admiration for Wagner is so great that the same opera is sure to draw \$1.000. Glasgow is one of the towns which have been converted by the visits of the company from indifference to liberal support of opera.

Birmingham and Manchester now support opera so poorly when the seasons of the company there are undertaken only when the seasons of the company there are undertaken only when the seasons of the company from indifference to liberal supporters of opera. The most interesting fact about this English company to opera companies, just as the towns in this country which have local orchestras are likely to be least generous in their supporter

I never could understand why the English speaking public has always insisted upon hearing opera in a foreign tongue. To me it has always been a source of much amusement to observe a thousand or two apparently sane people listen to a few people on the stage playing ping-pong with words which nobody understood. And there are among them musical people, who in every thing are quite sane and intellectual who upon the subject of singing in English become immediately observed with an idea that it is simply shocking to translate songs from a foreign tongue into English so that the people can understand what all this noise is about. For any one to witness an opera sung in a foreign tongue is simply missing half of the performance, for the libertto is just as important as the music. This is especially true of the later Italian and German operatic works. As an instance I desire to recall an incident that happened to me during a recent performance of Fedora by the International Opera Company at the Princess Theatre. After the conclusion of the first act several people, prominent in musical circles, came to me asking me what the opera was all about. I had to repeat the story so often that I finally felt very foolish and was under the impression that I was being "guyed." This was evidently not the case, but it impressed me so peculiarly that prominent musical people should sit for hours listening to an opera, of which a considerable part was recitative, without knowing what it was all about. And yet among these very people were some who actually insist upon having operas and songs presented in foreign tongues.

But the most amusing part of this foreign text proposition is that singers like Madame Langendorff, for instance, sing an aria from Samson and Delilah in German. Italian singers often sing German opera in Italian, as an example witness Avedano and Salassa in Lohengrin and Tannhauser at the old Tivoli. And indeed there is hardly any European nation that does not insist upon opera being presented in the native tongue of the public before whom it is given. Still there are singing teachers and intelligent musical people who persist in considering it necessary to use a foreign tongue when appearing before American or English audiences. is just as ridiculous to sing to anyone in a language incomprehensible to him as it is to give dramas, comedies or comic operas before audiences who do not understand a word that is said. There should be a movement started to influence singers to sing in English when they appear before an English-speaking public.

Appropos of the above I see in the latest edition of the New

Appropos of the above I see in the latest edition of the New Music Review of New York the following editorial paragraph: Appropriate Manners is at It again. He complained recently more than the latest of London interest in operas performed in English, but of the obstacless thrown in the way of any English but of the obstacless thrown in the way of any English but of the obstacless thrown in the way of any English was a submitting their operas for production, wrote to months ago." said Mr. Manners to a reporter, "four English composers, in submitting their operas for production, wrote to the world street in the submitted of the submitted in the submitted of the submitted in the submitted of the

And again I find another paragraph in the New York Music Review very well in accord with all this controversy, namely: Review very well in accord with all this controversy, namely:

We remember the late Edward MacDowell once saying that
Russian composers were fortunate in their names, so far as
audiences outside of Russia were concerned. There are no
doubt English and American hearers who would argue that a
composition by Balakireff or Tschalkowsky must necessarily
be finer or more impressive than one by Lorenzo Swett or J.
B. Higgins, even though no music of the Russians had been
heard by them and the composers were mere names.

While residing in Santa Cruz I used to know a vocal teacher by the name of Henry Thomas. He had an excellent voice and a method that smacked of the variety usually known as "breathing from the spine." He really sang from the spine in the truest sense of the word and he needed a lot of back-bone to appear in public. Well, Mr. Thomas suddenly was taken with a decease commonly known as "Europitis" and he fled to the mellow climes of sunny Italy to sit at the feet of the masters of the genuine, patented and double distilled "bel cant-o." He stayed six months or a year, which was sufficient to become a full fledged basso "disgusto" and lo and behold, without having been married, he had changed his pame to "Enrico Tomaso." In the eyes of the public he name to "Enrico Tomaso." became at once a finished singer and where formerly derisive smiles greeted the "bass" efforts of Henry Thomas, the vocal gymnastics of Enrico Tomaso met with a deafening applause. Such is fame. Such is the power of a foreign tongue!

M'KENZIE GORDON'S NEW STUDIO.

Mackenzie Gordon is now occupying his handsomely appointed and cozy studio at 2832 Jackson street. Every effort has been made to arrange this studio in a manner conformant with the finest artistic taste. A beautiful concert grand plane graces one corner, while delightful paintings, portraits of famous artists and composers and pretty statuary are tastefully grouped in various parts of the room. While Mr. Gordon's studio is located in what is usually known as the basement of the house, the location of his residence raises the basement high above street level. A cozy little reception room enables students to wait in comfort for their lessons. The walls of the studio also contain portraits of famous friends of the popular tenor and teacher.

During the ensuing season Mr. Gordon will entertain his artist friends who are booked to appear here in concert. Among these will be George Hamlin, Francis Rogers, Fritz Kreisler and Frank La Forge. Henry K. Hadley, who came through San Francisco on his way to Seattle where he will conduct the symphony orchestra during the next two years, was also entertained by Mr. Gordon. Christine Nielson, until her departure from San Francisco a pupil of Mr. Gordon's, has won for herself a schlorship at the Boston Operatic School of which Henry Russell is the director and is now being trained to appear at the Boston opera house. The fact that Miss Nielson passed her examination for her schlorship speaks well for Mr. Gordon as a teacher and as a singer we know him well enough to take his ability for granted. He has begun the season with a large class of pupils and he has every reason to look ahead with an optimistic spirit.

[Note.—Since the above was written news has been received here that Christine Nielsen has accepted a three years' contract with W. H. Savage for comic opera.]



MACKENZIE GORDON

The Successful Teacher and Singer Who Will Entertain His Famous Artist Friends During the Coming Season.

The ballet dancers of Paris have formed a union to protest against the wretched pay they receive. Six years ago similar attempt was made but met with no success. T union of the dancers is to be added to the organization which includes the musicians, the chorus singers and the theatrical machinists. The average salary of the dancer is \$16 a month. The more experienced dancers that stand midway between the ordinary and the first dancers receive \$30 a month. They are required to furnish their tights and dancing skirts for rehearsals. In addition to the small wages, the new union is to do something toward ending the competition of the Spanish, Italian and English dancers who are constantly coming into France.

In Italy the same wreched system exists as anybody who has read "La Ballerina" of Mathilde Serao has seen. The recent strike of the dancers at La Scala is due to the fact that they receive salaries ranging from \$4 to \$16 a month, and are required to give all their time to the theatre. They must dress in accordance with certain demands of the management, and are subject to strict rules that often entail fines. Then they receive nothing during the summer vacation.-New York Sun.

It was in the archives of the conservatory at Milan that Renzo Bianchi discovered the score of a one act opera by Rossini, which Giulio Gatta Cassazza has selected for production at the Metropolitan next winter. It is called "II Signor Bruschino," and has not been sung in Italy for more than sixty years. Half a century ago Jacques Offenbach produced the work in Paris at the Bouffes Parisiennes. The opera comique is in one act and will be sung this winter at the Lirico in Milan. With this work will be given Donizetti's "La Clochette de l'Apothecaire" and Faer's "Le Maitre de Cha-pelle." The programme will be repeated at the Metropolitan Opera House here.-New York Sun.

MUSICAL NEWS IN THE EAST.

Those pianists who decry most loudly the absence of new compositions for the instrument often are not able to play the old works.—Musical Courier.

Opera in English! Oscar Hammerstein, the peerless pioneer of things operatic, promises "The Bohemian Girl," to be sung in our native tongue at the Manhattan within the next fortnight or so. This is cheering news, but a more representative work might well have been chosen for the interesting experiment. It is easier to fail with "The Bohemian Girl" than with "Aida," for instance.—Musical Courier.

Max Fielder, conductor of the Boston Smyphony Orchestra, sailed from Europe September 25. He promises to bring with him a large list of orchestral novelties this winter, among them being four works by Frederick Delius—"Paris," "Appalachia," "In a Summer Garden," "Brigg Fair"—and four by Sibelius—"Swahnevit" suite, "En Saga" symphonic poem), "Night Ride and Sunrise" (symphonic poem) and "The Swan of Tuonela"; Strauss' "Macbeth." Other works embraced in the Boston Symphony programs this winter will be "Don Quixote," "Sinfonia Domestica," the first, second, fourth, sixth and ninth symphonies of Beethoven, the fourth of Brahms, the seventh of Bruckner, Haydn's in E flat, Mozart's in E flat, G minor and C major, Schumann's in B flat, Tschaikowsky's "Manfred" and Goldmark's "Rustic Wedding."—Musical Courier.

When "Electra" is produced in America (the first performance is to be given in Philadelphia by Hammerstein, as is generally known), it is to be in French, although the text is German. This may be due to the fact that Mary Garden is to sing the part of Electra. The Clytemnestra is to be Reache. Such is the report as it emanates from Paris.—Musical Courier.

It must have been a curious concatenation of circumstances, if not something else, which brought about the conjuncture of the recitals of Dr. Wullner and George Hamlin on the same day in Chicago and of Madame Sembrich and Frau Gadski on the same other day in Chicago. It will be interesting to observe how the patronage will be divided in the double instances, which will put the critics twice to a most undesirable test.—Musical Courier.

CLAQUE.

The New York World has done a very commendable thing in exposing the claque at the Manhattan Opera House. pernicious system, which emanates from Europe, should not be tolerated in America. In most of the opera houses in Europe there are a set of professional claquers who are paid by the artists to applaud. It has long been suspected that this thing has been in vogue at the opera houses here, both Metropolitan and Manhattan. It is a disgraceful thing for artists so to lower their dignity as to pay for people to applaud them, in order to make the unsophisticated public think that it is a genuine success. Some of these artists have been paying tribute in cash to these professional applauders and frequently they have distributed a large number of complimentary tickets. This nuisance will have to be Mr. Messager, the director of the Opera in Paris, eliminated. has put a stop to this degrading thing and printed signs are in all the corridors of the opera house stating that it has been interdicted. No doubt, this example will be followed by other institutions in Europe in which it has been in vogue for years. The people here who received the money and other emoluments for the purpose of applauding are foreigners and the system is one entirely introduced by foreigners.-Musical Courier.

BLANCHE ARRAL'S AMERICAN SEASON.

On the list of new musical artists to appear this season is Blanche Arral, who will make her debut before a New York audience in Carnegie Hall, October 24. Madame Arral, who was to have sung here last season, left for Europe with but a short stop in New York, singing only at San Francisco on her way home after completing a long and successful tour through Australia. Her reception in San Francisco was most cordial and her recent concert in London was equally successful. Her coloratura work is praised with great warmth by the foreign press and critics, and it is predicted that she will create a very decided impression when she is heard here. Her appearances in America are limited to New York, Boston,

Chicago, St. Louis, Cincinnati, and Washington, after which she sails for Europe, to begin the study of a role in a new opera which has been written for her and which will be heard for the first time at the Brussels Exhibition.—Musical Courier.

With the opening of the Boston Symphony concerts. October 8, and the new Boston Opera House, November 8—one month later—Boston's quietude will have vanished, and one of the most brilliant musical seasons in the life of this city will have been ushered in; in fact, the dawn of a new era, as it were, comes to Boston in the owning of its Opera House, a high step in progress for any city to take. With the opening next week of the Institute of Technology, Tufts College, Boston University, Amherst, Williams, Smith, Wellesley, Radcliffe, and later Harvard, comes the influx of several thousand students, who, it has been found, are among the most liberal patrons of good musical things here—this must be duly considered when it comes to "Who's Who?" in musical Boston.—Musical Courier.

One of the most interesting features of the first season of the Boston Opera Company is Director Henry Russell's announcement of "Aida" for the first week of the season. This opera will be produced on a scale never before attempted in this city, or even in America. Stroppa, the scenic artist, is creating a great stage setting, which even now, in its state of incompletion, is stupendous. The costumes have been finished—and present a bewildering array, as only the richest and rarest materials can go into these, and they must be historically pertect in every detail. At one time on the stage there will be almost 300 people—that is, six principals, twentysix priests, a crowd of twenty-four men and fifty women; a ballet of thirty-two, stage band of twenty, 110 soldiers, twelve prisoners, five men to look after horses and sixteen throne bearers. Celestina Boninsegna, the Italian dramatic soprano, will sing the title role. The cast will probably include Madame Claessens as Amneris.-Musical Courier.

MUSIC FOR THE HUDSON-FULTON FETE.

The music festivals during the Hudson-Fulton celebration were an important part of the ceremonies. The United Singers of New York for their concert in the Hippodrome, Sunday evening, September 26, secured Corinne Rider-Kelsey and Claude Cunningham as the soloists. The following Tuesday evening, September 28, Madame Schumann-Heink was the star of the concert arranged by the Arion Society for Carnegie I'ail, with Frederick Weld, baritone, also assisting. On the same evening the Liederkranz gave its concert in the Metropolitan Opera House, with Corinne Rider-kelsey as the soloist and Cary Schlegel assisting. The Brooklyn festivities included a song recital by Madame Schumann-Heink at the Academy of Music, Wednesday evening. September 29.—Musical Courier.

BOSTON SYMPHONY ORCHESTRA.

The outlook is that the Boston Symphony Orchestra will have one of the busiest seasons in its career, for in past years the maximum number of concerts was 106, while this year the total number, exclusive of a couple of Pension Fund concerts, sums up 113. The Boston season begins October 8, when there will be a public rehearsal here every Friday afternoon and a concert every Saturday evening, omitting one Friday and Saturday in each month until April 30, Cambridge, Mass., will have eight concerts on Thursday evenings; the concerts in New York, Brooklyn, Philadelphia, Baltimore and Washington will be given each month, from November to March, while the balance come in midwinter. Ffteen soloists are announced for the Boston concerts. Among the singers who will appear are: Schumann-Heink, Louise Homer, Tilly Koenen, Geraldine Farrar, Madame Hissem-De Moss; pianists: Samaroff, Carreno, and Busoni; violinists: Kreisler, Willy Hess, and Sylvain Noack, the latter sharing the first desk of the first violins with Mr. Hess. The programs of the orchestra, already shown, are of exceeding interest.—Musical Courier.

When Richard Strauss's "Salome" was in its first success, a young French composer named Mariotte produced at Lyons an opera also founded on the text of Oscar Wilde. Through the interference of Strauss's publisher the performance was prohibited elsewhere on the ground that Strauss owned the exclusive rights to the poem. Now the composer has used his influence with the publisher to have the right to perform the work restored to the French composer; so M. Mariotte's work may cause a new vogue for "Salome."—New York Sun.

MUSICAL NEWS ABROAD.

Augusta Cottlow, the distinguished young American pianist, who has not been heard in Berlin for a decade, since she finished her studies with Busoni there and played with the Philharmonic Ochestra while yet a mere slip of a girl, will make her rentree on October 26, in Bluthner Hall, at the first big smyphony concert of the Bluthner Orchestra, which is to be conducted by Joseph Frischen, of Hannover. She will later be heard in recital also, and will then make numerous appearances throughout Germany. Miss Cottlow will stay in Europe during the entire season.—Musical Courier.

Sergei Kussewitzky will be one of the soloists in the concerts given with the Philharmonic Orchestra by the Gesell-schaft der Musikfreunde under the leadership of Oskar Fried. Kussewitzky is the only living double bass virtuoso who gets engagements as a soloist with the great smyphony orchestra.—Musical Courier.

Two soloists who will appear in London during October are Moriz Rosenthal, who has postponed his tour in America until next year, and Ysaye, who appears with the Queen's Hall Orchestra.—Musical Courier.

Mark Hambourg, who has just returned from a successful tour in the Provinces, is now resting preparatory to starting on a tour of England during October and November. Immediately after that he sails for Canada, where a lengthy tour has been arranged for this popular young pianist.—Musical Courier.

The program during the first week in September for the Leipsic City Operas—that is, the opera and the operetta ensembles, were as follows: Opera, in new theatre—Sunday, August 29. "Hoffmann's Erzahlungen"; Monday, the Johann Strauss operetta, "Fledermaus," given by the grand opera ensemble; Tuesday, "Lohengrin"; Wednesday, "Hoffmann's Erzahlungen"; Thursday, "Magic Flute"; Friday "Tiefland"; Saturday, Freitag's comedy, "The Journalists"; Sunday, "Carmen." The operetta ensemble at the Old Theatre—Sunday matinee, "Der Wildschutz"; evening, Felix Albini's new "Barfusstanzerin"; (second given on any stage); Monday, "Dollar Princess"; Tuesday, "Wiener Blut'; Wednesday, "Barfusstanzerin'; Thursday, (farce premier); Friday, "Lustige Witwe"; Saturday, "Barfusstanzerin"; Sunday matinee, "Dollar Princess"; Sunday evening, farce.—Musical Courier.

The two act romantic operretta, "The Barefoot Dancer," by Felix Albini, was given its first performance on any stage, August 28, and its success warrants about four good houses The music seldom gets entirely away from the conventional operetta spirit, yet the dancer's principal song has an Oriental flavor of agreeable sadness and the principal tenor's barcarolle is of enough vitality to come into strong use as an excerpt for cafe and salon bands. The opening chorus for the second act is not weak, and for a few measures it falls into a persistant marcato that suggests the Russian. An ensemble builds up later in the act to a great impulse, though the theme does not happen to be one of the best of the evening. The waltz with which the composer tries for the evening's "killing" answers the purpose of the play, but will probably not become famous as one of its class. is much evidence that the large success of the entertainment grows out of its melodramatic conception and treatment, and the fact that three male and three female characters are well employed nearly all evening. This argues that it is safer to be a playwright than a musician. There is a report that the has been engaged for production in America. operetta is published in Leipsic.-Musical Courier.

Caruso will appear as the Duke in "Rigoletto" at Nuremberg on October 8. All the seats were sold on September 1. He will sing three times in Frankfurt and will appear there also as Canio in "Pagliacci." Munich has offered him a sold house, but he demands two.—Musical Courier.

The Munich daily papers have been commenting with severity on the unsatisfactory solo performances and other defective work at the Price Regenten Theatre series in htat city, especially the "Tristan" and "Meistersinger," which were conducted by Mottl, who seemed to be oblivious to the fact that an Isolde sang the wnole role not a half but a full tone sharp and a Walter von Stoltzing sang throughout a half tone flat. Mottl appears to be as lackaisical as he was here in New York as incumbent of the conductor's chair. Where are the great Wagnerian singers of today? They will have to

draw on the American contingent in Europe; that is the only salvation.—Musical Courier.

Beginning in November there are to be a series of festival concerts at Buda Pesth with the assistance of the Royal Opera Orchestra. Artists selected are: Busoni (if he dosen't get to America before the date), Yvonne de Treville (American), Minnie Tracey (American), Selma Kurz, Schmedes, Slezka, Kubelik, Knote, and an effort is on foot to get Paderewski and to make one evening a Massenet moment musicale.—Musical Courier.

Mascagni's directorship of the Costanzi Theatre, in Rome, is expected to bring that institution on a plane with the other progressive opera houses in Italy. "Siegfried" and "Lohengrin" are to be the Wagner additions to the Costanzi repertory. "L'Africaine," "Don Carlos," and "Freischutz" will be some of the revivals, while Mascagni promises as novelties "Electra," "Maja," "The Harvest Festival" (by Don Fino, priest-composer), and his " "".—Musical Courier.

Mme. Cosima Wagner no longer takes the important part that she did in the administration of affairs during the festivals at Bayreuth, but a visitor to Wahnfried has given an account of her daily regimen which shows how active she was until she abrogated in favor of Siegfried Wagner, who now has absolute control of the arrangements for the festivals. Until this year the family met every morning at the first breakfast, which is very unusual in a German household. Mme. Wagner always preceded this function by a walk through the gardens of Wahnfried. Here there was general discussion of the plans for the day and then Eva read to her mother the letters that had arrived with the morning post. She was accustomed to the task and understood how to bring to the attention of Mme. Wagner only those that demanded immediate attention. Then the rest of the morning was devoted to coaching the artists who were to take part in the festivals. When they had been sufficiently trained in the way they should go the private secretary of the festival committee came to Mme. Wagner and discussed with her the business that had arisen in connection with that. Then, if there were no guests the family gathered for the midday meal at what was called the children's table, which means that all the members of the household were there. Although the family had been reared as vegetarians by Wagner, the strictness of that diet had been abandoned to some extent, although fruit and vegetables always formed the main articles

Mme. Wagner always walked about the room as she drank her demitasse after dinner in accordance with the advice of her physician. Then she took a long walk or drive with her favorite daughter, Eva, returning for 5 o'clock tea, which was an event not only for the family but for all of Bayreuth that was on friendly terms with the chatelaine of Wahnfried. Mme. Wagner sat by the tea table, enthroned among her friends and family, while Eva poured tea. Her secretary came early in the evening with letters and took Mme. Wagner's dictation, which she always gave in the language the letter was written in, whether it were German, French, Italian or English. After signing the letters she rejoined her family, which spent a part of every evening in listening to the reading of some serious book. Mme. Wagner did not even attend any of the festival performances last summer. The operas selected for next summer are "Parsifal," "Die Meister-singer" and the Nibelungen Ring.—New York Sun.

Emmy Destinn has been singing at the National Theatre in Prague, where the 500th performance of "Die Verkaufte Braut" was given the other day. The Komische Oper in Berlin has been presenting "Tiefland" again with Maria Labia, while the revivals of "Les Contes d'Hoffmann" there have one singer in the three leading roles. This is the way in which the opera was sung before it passed into the domain of near grand. Jeanette Allen, who appeared as Olympia, Antonio and Giuletta, happened to be an American and met with great success.—New York Sun.

Carl Goldmark has denied that he will compose another opera. He regards "A Winter Tale" as his swan song. Geman Bellinciopi has been singing both Salome and Violetta at the Gura Opera in Berlin and was congratulated by the Crown Prince for her success in the latter role. Mario Battistini is singing in Germany and Austria during the coming season. He will not appear in Russia until March. Ferdinand von Strantz, formerly the Intendant of the Royal Opera House in Berlin, has just passed his eighty-eighth birthday. He is said to take a keen interest in operatic matters in Germany.—New York Sun.

THE MUSICAL REVIEW'S SUBSCRIPTION CONTEST

It is instituted for the Purpose of Giving Students, Teachers and Members of Musical Clubs an Inducement to Spread its Influence.

By Alfred Metzger.

At no time since the foundation of this paper over eight years ago have I ever asked the readers a personal favor. It has always been a certain satisfaction to me to fight my own battles, permit the "knockers" to ease their minds and attend strictly to my own affairs and prove by actual demonstration that it is possible to establish a successful musical journal in California. Had this paper been able to command a certain amount of capital, it would long ago have been as widely read and as representative of the interests of music and musicians of the far West as it is today; but, as it had to be evolved without financial assistance it took a longer time to arrive at its present station. However; while the paper is now a financial success such as to insure its permanency, it requires still more circulation and advertising patronage to grow in the same ratio as it has done in the past.

A time has now come when it is impossible for one person I have tried in vain to find a to continue the improvement. subscription and advertising solicitor who could fiill his posi-tion satisfactorily and who would not absorb all the income of the paper. Still there is no reason why the paper should not grow more than it has in the past. And therefore I am compelled at this stage of the game to ask the aid of the music lovers in the expansion and increase of circulation of this paper. Inasmuch as I realize that no one should be expected to work for nothing I have solved a problem by means of which it is possible to repay anyone interested in this cam-paign more than enough for any time or energy he or she may be so kind as to devote to this cause. The one who can secure within the next six months the most subscriptions for this paper will receive a grand piano to be selected from the "leaders" of any of the music houses who advertise in this These houses are in alphabetical order: The Wiley B. Allen Co., (Knabe Piano); The Baldwin Piano Co., (Baldwin Piano); Benj. Curtaz & Son (Everett Piano); Kohler & Chase (Weber Piano); and Sherman, Clay & Co., (Steinway Piano). In order that this paper does not fall in danger of financial loss it is stipulated that the highest number of annual subscribers entitling the winner to a grand piano should not be less than Five Hundred. If it is less than five hundred the winner will receive an upright piano of the same make. The grand pianos are worth from \$800 to \$1,000, and the uprights Either prize is well worth working for. Anyone who should not be fortunate enough to win first prize, but who has devoted time and work to the subject will receive an order on any music house, advertising in this paper, for 25 per cent. of the amount forwarded to this office. For these 25 per cent. the winner can select any article of the value presented on the order. If the winner of the capital prize should be a violinist he can select a violin of the value represented by the piano. If the winner of the 25 per cent. merchandise order prefers to take lessons, he can select a teacher from the advertisers in this paper and the paper will give him an order on the teacher selected for the amount he is entitled to.

Now you must not forget that in asking your friends to subscribe for this paper you are not asking for charity. They will receive every cent worth for their outlay in a paper that gives them musical information from all over the world. They will like the paper and they will be glad they have subscribed for it. If your musical club needs a piano, get the members together to solicit subscriptions from other members. If your conservatory needs a piano, get the pupils together and let them win it. If you like your teacher, get your friends together and win the piano for him. If you need a piano your self see whether you have enough friends who like you enough to help you win it. And mind you whether you win the first prize or not you can always get enough subscribers to get a piano with the 25 per cent. that is surely coming to you. Now let us see how many true friends this paper has and how many true friends its readers have.

AMBITIOUS PLANS OF VON STEIN ACADEMY.

Wenzel Kopta Engaged as Head of the Violin Department and Joint Concerts of Heinrich Von Stein and Kopta Features of the Season.

The exceedingly gratifying news reached this office last week that Wenzel Kopta has accepted an offer from the Von Stein Academy of Music in Los Angeles, to preside over the excellent violin department of that ideal educational institution. While Julius Beileich, who for several years has proven of inestimable value to the institution, never failed to give the utmost satisfaction and under the new regime retains his position. It was necessary under the new policy of the institution to begin its acquirement of artists of international reputation. This expansion of its policy was made necessary by announcements during the summer, and it is gratifying as well as surprising that Heinrich von Stein has been able to formulate his plans in so prompt and quick a manner.

Wenzel Kopta's reputation as a pedagogue and artist is too well known in California to require at this time any extended or detailed mention. Suffice it to say that he stands second to no musicians either residing here or who has visited us from abroad. As a pedagogue he is beyond criticism and the Von Stein Academy for Planists is indeed fortunate to have secured such a prize. The Academy has now a thoroughly efficient string quartet under Wenzel Kopta's direction and with Heinrich von Stein's standing as a pianist and an ensemble player there will certainly be some musical feasts in store for the students of the institution as well as the musical public, if the latter is wise enough to take advantage of such a brilliant opportunity.

The vocal department is now in charge of Hugo Kirchhofer and Robert Eckhard, two tenors of fine ability. An addition to the faculty of the piano department is Henry Immerman, during the past six years instructor of the Philadelphia Musical Academy, and J. W. Moore of London, England, who enjoys an enviable reputation as pianist and organist. Mr. Von Stein is now negotiating to acquire a suitable site for a more extensive conservatory building to be begun within about six months from now.



HEINRICH VON STEIN

The Indefatigable Director of the Von Stein Academy For Pianis

NEW PUBLICATIONS OF 1909.

(From the New York Musical Courier.)

After much visiting and interviewing among the two dozen music publishing firms here, it is possible to submit a report on the new publication for 1909; not only of those just in print, but in numerous instances those not vet otherwhere announced. The composers' names include not only the majority of known living composers, but strangely enough, Pergolesi (died 1736), Monteverde (died 1643), Gluck (died 1787), Haydn (died 1809), and Mendelssohn (died 1847) are found to be bringing out compositions never before published. is not in argument that dead men are writing new tunes, but that their old tunes live in manuscript a long time after them. Among living composers it is agreeable to find, in a number of catalogues, compositions by Christian Sinding whose output has never been over large, and who has been sometimes dissatisfied with himself because his pen was not more prolific. This year there appear in Leipsic a serenade, op. 92, for two violins and piano; seven songs, op. 85 (Peters); violin and piano sonata in old style, op. 99, two books of Northern dancers and airs for piano at four hands; a large variation work called "Fatum," op. 99, for piano solo (Breitkopf & Hartel); a piano sonata, op. 91, and three pieces, op. 89, for violin and piano (Hansen), and five songs with piano (Robert Forberg).

A straw showing the vitality of the Reger cult is found in the fact that four of Reger's young composition pupils are liberally represented in the 1909 prints. In some instances the published works were those brought to Reger in the regular study classes at Leipsic Conservatory. The young men are: Josef Haas (Munich), Othmar Schoeck (Zurich?), Herman Keller (Leipsic), and Kary Hasse (Chemnitz). The first and second named compose very rapidly.

There is the promise of future large publishing operations by a new firm, the Russischer Musik Verlag, of Berlin, whose printing, however, is already under way in Leipsic. The dis tinguished contrabassist, Sergei Kussewitzky, is a moving factor and much money is behind him. Friends of the vener able composer, Felix Draeseke, of Dresden, will be glad to know of strong interest in him for 1909-10, and especially for his "Tragica" symphony (Kistner). Arthur Nikisch has stood by this symphony for years, because he liked it, and now others are to follow. Special interest may attach to three little series, a total of nine piano pieces by Ferruccio Busoni (Jul. Heinr. Zimmermann), since that artist is announced for an American season. Of course, the venerable Carl Reinecke is still composing, and there are those who think that he always will be. His principal new work is a sonata for organ (Leuckart). Two years ago he finished a beautiful variation work for two pianos, but if that is in print in Leipsic it has escaped notice. A curious fact in the experience of Enrico Bossi's publishers shows the poor state of orchestral efficiency In two instances Bossi's big orchestral variations, op. 131, were put in rehearsal by Italian symphony orchestras. but on account of supposed impossible technical difficulties the work was never brought into concert. Finally the compositions spoken of in this letter do not nearly represent in any case the year's output of any of the firms. These are only spoken of in a burried glance through announcements and printing memoranda.

Breitkopf & Hartel bought, in January this year, two violin concertos by Joseph Haydn. The manuscripts were in these archives, unknown to the present proprietors, for The house is bringing now the first authentic edition of the Pergolesi "Stabat Mater." It had been willed that the manuscript should never leave the cloister of Nonte Casino, near Naples. There have been many editions of the work, but varying and unauthentic, because of inaccessibility of the manuscript. The Italian Government came to the rescue and supplied Breitkopf & Hartel with a complete set of photographs of the manu-These were entrusted to the editing of Gustav script. Schreck, cantor of the Thomas Schule, in Leipsic. work is issued here in Latin and German texts, the Ger-Emmy Schreck, wife of the editor. Of modern compositions now in this press, the chief is the grand opera, "Katharina," by Edgar Tinel. It has been given in manuscript seventeen times at the Theatre Monnaie, in Brussels. The vorspiel is issued separately for concert. The English composer, Granville Bantock, has new incidental music to Sophocles' "Electra." The piano score is available and the Sophocles texts appear in Greek and in English translation. Joseph Holbrooke has here his fourth smyphonic poem, called "Ulalume." As indicated above, here are Sinding's op. 94, 98 and 99.

C. F. Peters is bringing out Max Reger's "Psalm 109," op. 106, for chorus, orchestra and organ. This work, of monumental proportions, will have first performance in Vienna, January, 1910. It has also English text. Then comes an organ prelude and double fugue by Friedrich Klose, author of the successful opera "Ilsebill." A most important series is one of twelve five-voice madrigals by Monteverde, never before issued in score. Pfitzner's piano quintet, op. 23; Sinding's serenade for two violins and piano, and seven songs on Bierbaum's "Irrgarten der Liebe," also Moskowski's four piano solos, op. 82, are other modern works just issued. Violinist Schering, of Leipsic, has brought out a most valuable collection of thirteen old violin sonatas and pieces by Corelli and contemporaries. Emil Sauer, of Dresden, contributes a book of twenty-five of the Scarlatti piano sonatas, in his editing for practical use. Reger's violin concerto, op. 100, and his symphonic prologue, op. 108, are among last season's important works from the Peters press.

The F. E. C. Leuckart Press may be said to be in a state of eruption, so voluminous is its output of modern works. These are the Emil Paur A major symphony, Frederick Delius' orchestral "Nachtstuch," a Richard Mandl symphonic poem for soprano, female chorus and large orchestra; Richard Stohr suite for strings, G. Schjelderup's symphonic poem, "Sunrise in the Himalayas"; Xaver Scharwenka's F minor piano concerto, Reinecke's organ sonata, op. 284; Hugo Kaun's string quartet, op. 74; Joseph Haas op. 284; Hugo Kaun's string quartet, op. (4; Joseph Haas organ suite and other works, Hermann Roth's (Leipsic) organ prelude, chaconne and fugue; Heinrich Zollner's (now at Antwerp) battle song for male chorus and orchestra. Choral works with orchestra are Ulrich Hildebrandt's "Calvin Cantata," George Schumann's secular can tata, "Ruth" (also English), probably to be given in cago; Ludwig Hess's own orchestration of his song cago; Ludwig Hess's own orchestration of his song "Don Fadrique," and Louis Koemmenich's (Philadelphia) "Morgenhymme" for male chorus and orchestra. Mixed choruses are by R. Tobias (Leipsic); sacred choruses, Arnold Mendelssohn; sacred choruses, Matthieu Neumann and Theodor Koschat. Male choruses are by Othegraven (prizes in Frankfort, 1909), Julius Roentgen's "Jung Volker," Wilh. Kienzl, Hugo Kaun, Friedrich Hegar ("Des Geiger's Heimkehr") and two other choruses. Zollner's Geiger's Heimkehr") and two other choruses, Zollner's two a capella ballads, Viktor Zack, Rudolph Heine (Indi anapolis), Matthieu Neumann's "Warning vor dem Rhein" anapolis), Matthieu neumann's "Warning Vor dem Khein (New York, 1909), Reinhold Becker's choruses. Solo songs with piano are those by Rich, Mandl, Jos. Hass (seven), H. von Vigneau (also English), Paul Ertel (English), Zoilner, Ludwig Hess, and the op. 33 and op. 40 (also English) by the late Heinrich van Eyken, some of these to be sung in America by Tilly Koenen. Instrumental works further include ten concert pieces by Haas, for children, R. Mojsisovic's pieces for violin and organ, Alex Winter-berger's Oriental dance ("Kismet") for piano solo, two piano ballads by Adolph Brune (Chicago), harp pieces by Johannes Snoer, and many organ compositions for church service, by Uso Siefert. As if that were not enough to keep busy, the Leuckart house is bringing a number of large music literary works, such as a new edition of the Kothe-Forchhammer "Fuhrer durch die Orgel Litteratur," the fourth volume of the Ambros musical history in reprint (this volume on the period 1550-1660), also a reprint of Wilhelm Weber's book on the Beethoven "Missa Solemnis," a much called for work which had been out of print for a long time.

Two new pieces, also gauged to teaching and house, are by Christian Schafer (nine), G. Marchisio (London), Oskar Nedbal, Gabriel Marie, Carl Leon, A. Tellier, W. Aletter, A. Sartorio, Carl Reinecke (twenty pieces formerly published in America), Leo Norden, J. E. Heidenfelder (four hands), Donald Heins, Arthur Somervell (five books for youth), J. Harold Henry, Joseph Heller, George Mawes (four Christmas pieces), J. H. Fouldes (holiday sketches, also in editions for salon and large orchestra). For reed organ there are small preludes and pieces by Casimir Meister, and Sir Frederic Bridge has set four Schumann sketches for the same. E. W. Taylor brings a set of exercises for playing from figured bass. There are male choruses by Richter, Kutscherra, Dobler, Keldorfer, Krannig, Pfirstinger and Berr. The house has many compositions for concert and smaller orchestras.

(To Be Continued Next Week.)

SAN FRANCISCO CONSERVATORY RECITAL.

One who listened carefully and without prejudice to the recital recently given by the pupils of the San Francisco Conservatory of Music of which E. S. Bonelli is the able director, must have been struck with one particular fact. which at the same time points a moral, consisted of a universal selection of compositions within easy reach of the student and still imbued with sufficient technical importance to bring them outside the commonplace class. There was also a gratifying lack of inharmonious and accrobatic classical intricacies which do not mean anything to a youthful mind and which, if the truth were known, bore the audience half to death. We do not mean to content that severe classical works should not form part of a pupil's repertoire, but we certainly affirm that a young student, beginning to enter upon a course of tuition, should not be given works beyond his ken or beyond his capability to satisfactorily expound them

We must congratulate Professor Bonelli upon the wisdom he displayed in the selection of the program as well as in the distribution of tasks among students who were fully equipped to do them justice. In this manner he not only avoided unpleasant impressions, but he caused a feeling of ease among his audience that packed Golden Gate Commandery Hall to the very doors on Wednesday evening, September 29th, and that went home thoroughly satisfied of having spent a pleas-

ant evening.

The first part of the program revealed two piano students of particularly commendable qualities. One of these was Miss Atha Gutman, who made a most excellent impression by reason of her brilliant technic and her vigorous touch coupled with finer musical instincts and Miss Alma Jensen whose deliberate phrasing, expressive coloring and firm attack evoked the plaudits of her hearers. The important features of the second part were two concertos, one by Hummel and one by Mendelssohn which were particularly well rendered. Both concertos were played upon two pianos assisted by a string quartet. The Hummel concerto was interpreted on the pianos by Mrs. Alexander Gutman and Miss Atha Gutman and was a feat of technical and musical skill upon which both executants and their instructor may look with justifiable pride. Mrs. Gutman in particular proved to be a matured musician who had grasped her duty well and who certainly acquitted herself with much credit in every way.

Miss Grace Morrill gave an excellent interpretation of

Lavellee's "Papillon," which afforded her an opportunity to display a limpid digital smoothness that forced her hearers to admire her and reward her with prolonged applause. Miss Aline Lang revealed herself as a pianiste of much physical force, purity of technic and sane musical reading. A string quintet and piano, the personel of which may be found in the appended program, gave an excellent account of itself in a musical interpretation of Bendix's "In Beauty's Bower."

Miss Maud Lang played a violin solo with quite an emotional phrasing, Mrs. Le Page sang an aria from an Italian Opera in splendid voice and with an intelligence very gratifying to a careful connoisseur. Miss Edith Coffee, Miss Mary Wolch, Miss Sarah Thorold, Miss A. Echeveria and G. Didier added to the pleasure of the evening. A most delightful incident of the evening's procedures was the presentation of a beautiful gold headed ebony cane presented by the pupils of E. S. Bonelli to their teacher as a token of affection and esteem. Professor Bonelli was justly moved by this unselfish tribute to his adaptibility as an educator and the spirit in which the gift was presented rather than its intrinsic value gave it a most precious aspect in his heart.

The program was as follows:

The program was as follows:
Part One—Raff op. 85. (Piano Solo), Miss Edith Coffey; Mendelssohn—Duetto, op. 38 No. 6, (Piano Solo), Miss Mary Wolch; Pinsuti—"The Book of Prayer," (Vocal Solo), Miss Sarah Thorold; Violin Obligato, Miss A. Echeverria, Accompanist Sig. F. Ziliani; Beethoven—Op. 2. 1st and 2nd Movements, (Piano Solo), Miss Atha Gutman; Favilla—"Souvenir de Paris", (Violin Solo), Miss Maud Lang; Accompanist Miss Aline Lang; Mendelssohn—Op. 14, (Piano Solo), Miss Alma Jensen; Gomes—Solo Soprano from Opera "Guarany," (Vocal Solo) Miss Le Page Accompanist Sig. F. Zilliani; Solo), Mrs. Le Page, Accompanist Sig. F. Zilliani.

Solo), Mrs. Le Page, Accompanist Sig. F. Zilliani.

Part Two—Hummel—Concerto op. 85 1st Movement (2
Pianos and Quartet) 1st Piano, Mrs. Alexander Gutman, 2nd
Piano Miss Atha Gutman; Lavalle—"Le Papillon" (Piano
Solo), Miss Grace Morrill; Bendix—"In Beauty's Bower"
(Strings and Piano), Violins, Miss Marie Abeille, Miss Adelia
Valentino, and Mr. C. Swansen, Viola, Mr. N. Kinell, Piano,
Miss May Coffey, Cello, Mr. Chas. Kuss; Mendelssohn—Concerto op. 25, 1st Movement (2 Pianos and Quartet), 1st Piano. Mr. Harry Lowenstein, 2nd Piano, Miss Aline Lang; Ziliani—
"Un Bacio d' Amore" (Vocal Duet), Miss A. Echeverria and
Mr. G. Didier; Beethoven—Op. 12 1st Movement (Piano Solo).

Elaborate Holiday Number!

THE PACIFIC COAST MUSICAL REVEIW is now preparing a large and handsomely illustrated New Year's Edition which will be published on Saturday, December 25th, 1909. Besides containing a Retrospective Review of San Francisco's Musical Life since April 18, 1906, the paper will contain special ar-ticles about Los Angeles Musicians and California Musical Clubs.

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THE NILE CLUB JINKS.

The following is an example of the excellent lyrics written for this occasion:

The Desert's Smile.

The desert's smile is one of gold A smile that lures men ever on To search for care; to seek for pain; To reach into the womb of down For day again, That crimson stain Which falls upon a world of mourning, A blistered curse that hangs o'er head And warps the soul that went forth earning Release from life that means but bread, A coat the cut of which makes bold Ambition-whether bought or sold.

The desert's smile is amethyst, A smile that urges men away To distant peaks 'neath azure sky, To where the gods create the day. Where vultures ply, And dangers lie Among the mountains o'er the valley In which no tree may crave to grow, No stream can dare a sudden sally. Where Life and Death forever throw The dice for those who race with zest To reach the goal, perpetual rest.

The desert's smile is purple deep, No moon shines down, no stars appear. The chill wind moans across the sage, Within the heart comes sudden fear. In silent rage This land does age: It bears the curses of creation Which spent its force ere well begun The moulding of forbidding heap From odds and ends of worlds that sleep.

The desert's smile is drab and gray, It watches hearts o'erflow with hope. It marks the brave among the brave Grow weak with terror as they grope Like beaten slave For deenest grave To shelter from a past's grimaces; To hide them from the leering nights That tread upon the year's fair faces, Where time's dread heel in glee alights And stamps upon the brow of day The marks of pain as from a fray.

The desert's smile is but a leer That steeps the heart, yet draws men down On bended knee to seek the light That lies behind those masks that frown On wrong, on right, On peace, on fight, On rust of ages long past knowing, On dust of sages long forgot-They had their day and staid their going Until assured all else would rot But their own Truth, which stands out clear, And wins for epitaph, a sneer.

The desert's smile is solitude, It echoes silence through the years As caverns deep the roar of seas. It lifts on high its dead men's tears And prays at ease Like priest on knees A prayer of scorn that baffles heaven. Then scatters peace upon the bones That whitened lie, by Time engraven. Mere leggates tossed 'mid sculptured stones— The bones no more their hopes intrude, The desert weeps its gratitude.

Madame Blanche Arral will open the season with the assistance of the Volpe Symphony Orchestra in New York on October 24th, to be followed by another concert on November 4th, with the assistance of the Russian Smyphony Orchestra, under the direction of Altschuler. Since hearing Madame Arral sing Mr. Volpe became so enthusiastic about her that he made her an offer to appear as soloist with his orchestra on December 4th.

DEATH OF SAUL LIEBLING.

Saul Liebling, pianist, and head of the well known Concert Direction Jules Sachs, of Berlin, Germany, died of heart failure very suddenly at his home in that city, Thursday, September 16. Saul Liebling was one of the brothers of the well known Liebling family of pianists. Born in Posen, Germany, April 6, 1859, he toured at a very early age as a child prodigy, and later studied with Bendel and Kullak, in Berlin, and will Liszt, at Weimar. Coming to America in 1875 he appeared frequently at the famous Koster & Bial concerts in New York, and subsequently toured for several years with the Theodore Thomas Orchestra (with which he gave the first American performance of the Grieg concerto), Camilla Urso, Clara Louise Kellogg, Ole Bull, Emma Thursby, etc. Returning to Berlin, in 1883, Saul Liebling settled there and founded the Neues Konservatorium der Tonkunst. A silent partnership with Jules Sachs, the impresario, was ended by the latter's sudden death, and Mr. Liebling found himself forced to take entire charge of the business, which he thereafter conducted with pronounced success. Among the artists managed by the Sachs Bureau recently and brought to Berlin were Mascagni, Saint-Saens, Sousa, Grieg, and a host of celebrated concert virtuosi. The firm also arranged lectures of the most important kind, and had Lieutenant Shackleton and Dr. Cook under contract for appearances in Berlin this winter.

Saul Liebling was Court Pianist to several reigning houses in Europe, and had been decorated with a number of high orders. He was persona grata at the Courts of Roumania, Coburg-Gotha, and Saxony, and during the later years of Bis-marck's life had the honor of being his personal friend and spending many days every season at Friedrichsruhe as the Iron Chancellor's guest.

His published compositions consist of several hundred piano pieces, and represent graceful products of the best salon style. He is survived by a widow and son, a sister, and his brothers Max, Emil, Oscar and George.-Musical Courier.

[The obituary above quoted is in a way interesting to San Franciscans as it touches the career of Miss Mary Carrick who appeared in concert in Berlin under Mr. Liebling's direc-After Miss Carrick's successful concert Mr. Liebling cabled the good news to this city and afterwards wrote to Hugo Mansfield the young artist's teacher in the most enthusiastic terms of her playing, predicting a brilliant future for her. It was Miss Carrick's intention that Mr. Liebling should manage another tour for her in Europe, and, being a classmate of Hugo Mansfeldt's, when both were studying under Liszt at Weimar, he was anxious that the young pianiste should enter upon a tour through Austria and Germany, especially since the last time Miss Carrick was obliged to interrupt her plans on account of her mother's illness-Ed.]

REGARDING FREE RECITALS.

(From the Musical Courier, Sept. 15, 1909.)

Among those subjects that have occupied much of the time and space of this paper for years past is the practice of musicians to sing anl play free of charge, a habit condemned by this paper on the general principle so epigrammatically put by Ibsen, that a thing for which nothing is paid is worth nothing. We also are opposed to the practice because it lowers the professional standing of the musician and it also is an injustice to those musicians who insist upon receiving pecuniary recognition for their services. It therefore reads well to reproduce the following short notice from the well-known London Era:

Charitable Performances.

The furniture dealer, the butcher, and the florist of the parish are not expected to send goods gratis to be sold at bazaars; why should actors and actresses be expected to give their artistic efforts, free of charge, to one of these entertainments, the result of their good nature being to 'make themselves cheap"?

Here it is: To make themselves cheap. Why should any musician make herself or himself cheap by supplying a demand without charging for it? Will the European visiting artist do it in America? How can any one expect a remuneraust up it in America: now can any one expect a remunera-tive line of engagements who sings or plays free of charge, particularly when it is probable that other musicians had al-ready refused to do so? It has been the ruin of many artistic careers, this charitable work. Besides, if a singer or musician is engaged for money the probability is that the entertainment will be more largely attended because of the fact that the artist charges. In that manner the receipts are increased. Every one connected with the charitable enterprise will proclaim the value of the artist then and people will be anxious to hear her or him. But to sing or to play free of charge is suicidal and no one need expect to make a career who indulges in that extravagance.

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RULES OF CONTEST

Any musical person in California is eligible to enter this Contest. The First Prize will be awarded to the one securing the largest number of votes (which is equivalent to the largest number of subscribers). Anyone not winning the First Prize will receive a Merchandise Order representing 25 per cent. of the amount

forwarded to this paper. ALL SUBSCRIPTIONS MUST BE PAID IN ADVANCE.

A Coupon that will be published in each issue of the Pacific Coast Musical Review is equivalent to Five Votes. It is limited to one week after date.

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Contest ends May 1, 1910.

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A VITAL QUESTION.

A Most Interesting Discussion of a Very Important Subject Which Should Be of Surpassing Interest to Every Student Who is Told To Go To Europe to Study.

A prominent San Francisco teacher, none other than Mrs. Oscar Mansfeldt, gave the editor of the Pacific Coast Musical Review the following extract from the Berlin German Times of September 23rd, 1901, which is as interesting as this late day, as it was eight years ago, at the time of its first pub-The article is worthy of a verbatim reproduction:

"For six years, the length of my residence in Europe, I have been asking myself the Question. I have put it to others, too. Most of them lacked the answer even as I did. Some few knew, but they spoke not. Once I tried to answer the Question myself. Then those who knew said that I was wrong. But they said nothing else, and left me unknowing.

"Last week there came here from the strenuous city New York the one man who could answer the Question fully, To him I resolved to go and ask. freely, and fearlessly.

"He calls himself Marc A. Blumenberg. I have often heard him referred to as the Napoleon of musical affairs in the United States. I have heard that he dictates musical conditions there. I have heard that he fixes the market value of artists. And I have heard him called all the names with which all successful men are favored by distanced competiors and empty-handed friends.

'For a very successful man is this Blumenberg, a man who knows not only how to win success, but understands also how to retain it. A man is he who has thoroughly mastered his chosen field; a chessplayer who knows his board and its every figure. He plays the game scientifically. No move without cause, and no cause without effect, might be his motto. man is he of keen vision and wide range, a man of today by all means, but one who understands yesterday and divines to-

"Because he is all this, and incidentally, Senior Editor of the New York Musical Courier, I went to him with my Question. I found him coming from the Dresdener Bank-a good sign-and just about to step into his waiting cab.

'I have a Question to ask'-I began.

"Jump in; I've an appointment to keep, with Manager Pierson of the Opera. Vorwarts, Kutscher. Now fire away. with Manager He fixed his keen eyes on me, and I asked the Question.

"'You wish to know,' he repeated slowly, as one given to accurate weighing of details, 'what becomes of the thousands of Americans who come to Germany, Austria, England, Italy, France and Belgium, to study music? That is to say, the thousands of Americans who have come, those who are here now, and those who will come? What becomes of the young pianist, the young singer, the young violinist, the young composer, the young violoncellist, the mature teacher and the middle?aged organist, who for a decade have been traveling eastward in endless, religious procession, with rapt eyes fixed on the musical Mecca of their own making?'
"'That's what I would like to know.' I replied, modestly ac-

cepting this elaborate amendment to the Question.

'By Stcherbatcheff, so would I,' cried out my wise man, bringing down his umbrella with a terrific whack onto the floor of the cab. 'That is to be taken relatively;' he continued, calm at once, 'for I know what becomes of them.

'What?' I ventured.

"The pianist becomes the powerful and purse-proud President of a gigantic Trust, the singer marries him and organizes a local Musical Society; the violinist goes West, just in time to reach the bed of a dying miner who hands him a paper, sere and yellow, and apparently worthless, which soon after proves the violinist to be the sole and undisputed owner of the richest gold-mine ever discovered in America'—

'But' "'The young composer becomes the trusted partner of the fortunate violinist. The violoncellist is raved over at Newport by seven of the richest heiresses in the Four Hundred. Seven enthusiastic papas press the young man to marry, and he finally weds the very richest of the seven maidens, who is also marvelously beautiful. The mature music-teacher at once upon his return goes into the banking business, and finds his chief pleasure in making Wall street trouble. The middle-aged organist-

'I don't believe all that. You are making fun of me,' I

interrupted.

"'You are shrewd,' said Mr. Blumenberg; 'you have guessed that I was joking. Now I will tell you the truth. The painful fact of the matter is that the planist has no need to become Trust President, for he gives many recitals each season that attract vast audiences of his admiring countrymen. The money pours into the box-office, and Paderewski realizes at last that he has met his match in America. The singer is secured by a cast-iron contract to Grau, who, happy that at last he can pay an American more than his foreign artists, literally loads her with money. The public listens only when she sings, and the critics come to learn. The violinist causes duels among the managers, who fight for the privilege of en-The composer sends boxes to his friends for gaging him. each new production of his numerous grand operas. mounts them at fabulous expense to his privy-purse. critics snarl because all our symphony-concerts are addicted to the works of the young American composer, and absolutely ignore the efforts of talented foreigners like Tschaikowsky, Beethoven, Strauss and Brahms. Quartet societies play his works ad nuseam. The programs of all our piano-recitals And the malook like a publisher's list of his compositions. ture music-teacher! Lessons at ten dollars the half hour are laughed at. Fifteen dollars, or you go to one of his seven assistants. He has a suite at the Waldorf—'
"'I'm afraid you're in a jesting mood tod-day. I see you won't answer the Question.'

"'You wish to know what really becomes of nearly all your compatriots who study music here?

"'Nothing-absolutely. Nothing that warrants the sacrifice of time, money, and health, laid on the altars of European teachers, by these misguided students, these-'Why misguided?'

"'Because half, three-quarters of them have no right to enter the musical profession, and even fewer, to practise it. The pianist, the singer, the violinist, the organist, the violoncellist, they all become teachers. There are too many teachers now. And the majority of them are absolutely incompe-That is because they have been insufficiently educated.'

'But the conservatories here-

"'They offer no academical training. There are no graduates proper, and those who have studied in them for a year or two consider themselves finished musicians. authoritative institution, no University of Music that makes our musicians as our doctors, lawyers, engineers, and architects are made.'

"'But those things are done by the Government. Naturally enough, public safety demands that a doctor be legally entitled to practise; you can't expect a Government to interest itself seriously in such a comparatively unimportant subject

as music, a subject-

'And do you mean to tell me that an incompetent singingteacher is not a menace to public welfare? Does he not ruin throats, and chests, and muscles, and larvnxes, and lungs? Does he not time and again cause pathological conditions? Have therapeautics never corrected the crimes of singing teachers.

"'But instrumental teachers'-I protested.

"'Just as bad. They ruin the ear, and the sense of touch, and the wrist, and the muscles, and the shoulders.'

"'But, granting all that, is not Europe the home of music?" I asked, making a wide detour and avoiding the corner into

which I was being driven; 'and if nobody had ever come here to study, how could we have hoped to possess teachers in our own country

"Not at all nonplussed, Mr. Blumenberg promptly replied: 'Of course our musical young men came, and they returned home and taught. But their pupils came here, and their pupils' pupils. Now, if this thing has been going on for years and is going on to-day, of what use is the priceless knowledge that can't be imparted to others? Why come to Europe for the same thing that can be had much cheaper and as good at home? For instance, to make my logic clear. years ago there were some great teachers of piano, like Liszt, Tausig and Kullak. They had many pupils, American, German and all nationalities. The pupils of them are the teachers of to-day. Did the Americans learn less than the Germans? Are they less receptive? Strange, that a people who are not usually slow in proclaiming its citizens quick of intellect, should draw the line at its musicians, and believe that of all the disciples who sat at the feet of those great masters, the American learned and understood least. And so with singing, and violin, and composition.'

"Again I tacked, and drove home what I considered a fatal shaft. 'But how about almost the last words of our lamented President McKinley,' I asked; 'did he not tell us that we must not expect to live on ourselves alone, that we must import from other countries, that reciprocity'—

"'Reciprocity? Yes, indeed, we want reciprocity, but where is the reciprocity in this wholesale annual emigration of our young blood and energy to Europe, where the reciprocity in this pouring of millions of dollars into foreign countries, for board, and clothes, and lessons, and music, and instru-

(Continued on Page 16.)

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(Continued from page 14.)

ments, and amusements. What do we get? Where is the return demanded by the simplest rule of political economy? We get musical instruction, which we impart to others so successfully that they too must exile themselves before they in turn—bah! what a hideous, roaring farce. What with his lack of proper academical training and authorization, and his self-confessed inadequacy-just proved conclusively by meit is no wonder that the American musician has no standing

in the community.'
"I began to feel that somehow Mr. Blumenberg and I had changed positions. He was the inquisitor, and I, who had come as a harmless interrogator, suddenly stood forth as the unwilling champion of a cause in which I did not believe. I cared not to fight further such a one-sided battle, I had heard enough, and was fearful of more truths. All this encouraging information was destined for the readers of the musical department of the German Times, nearly all of whom are music-students. For them as much as for myself I have

"'Ah! here we are,' announced the Inquisitor cheerily, as we stopped before the Intendantur in the Dorotheen Strasse; 'if you'd care to wait in the cab, I could give you some further points-'

"'No, thank you, I think I have enough. You've answered

the Question, you know.'

"As I walked away it suddenly struck me that he hadn't, after all. I wonder if anybody can? Leonard Liebling." -11

MISS MAUD FAY VISITS SAN FRANCISCO.

Brilliant California Prima Donna Soprano Who Has Distin-guished Herself in Europe Is on a Visit to Relatives Here, but Will Not Be Heard in Public.

Miss Maud Fay, the exceedingly gifted and handsome California cantatrice, who kept the musical public of Munich, chattering during the last few years, arrived in San Francisco on Thursday evening, September 30th, on a visit to her relatives. Bound by an ironclad contract with the management of the Royal Opera in Munich, she is unable to appear in public while in ner native city; but, no doubt, the now famous operatic soprano will be heard by a few fortunate friends operatic soprano will be heard by a few fortulate finents in one or two private functions. In an interview with the San Francisco Chronicle Miss Fay said:

"I shall be here not quite a month. I must be in Munich

o sing on November 13th, and shall leave San Francisco on October 29th. Am I glad to be back? Well, words cannot express the feeling. I am simply overcome and cannot talk about it. San Francisco always will be my home

The Pacific Coast Musical Review has repeatedly recorded Miss Fay's triumphs in Munich, one of the most, if not the most conventional and fastidious community in Germany as far as music is concerned. Under the wing of Madame Gadski (that is at the diva's behest), Miss Fay appeared before the examination board of the Munich Opera and "made good." Her ambition, tenacity and genius did the rest, and it is safe to assert that the young San Franciscan is now well on the road to fame. Her contract in Munich will expire in another three years, and it is possible that she then may appear at the Metropolitan Opera House in New York, which no doubt, has already made her an offer, as the directors are now looking around for American artists who have gained fame abroad.

For years the management of the Metropolitan Opera House has spirited away most of Germany's distinguished artists on the operatic and concert stage. Germany revenged herself in the most unique manner, namely, of raising young American singers to the pinnacle of fame and now the management of the Metropolitan Opera House when it needs brilliant artists, must go to Germany and take back the American singers whom Germany has discovered and trained for their American debut. Miss Fay is one of these fortunate discoveries and that she is a credit to her native City and State cannot be denied by those thoroughly conversant with musical affairs at home and abroad.

THE SUBSCRIPTION CONTEST.

Upon another page in this issue you will find the initial announcement of a subscription contest which will end on May 1st, 1910. Now we want all Musical Clubs, Music Schools, Teachers and Students to put their shoulder to the wheel and try to win this grand piano. In addition to the piano we will donate to the winner the front page of the first issue in May, 1910, together with a biographical sketch of his or her career. If the winner should be a music school or musical club the same privilege will be accorded. If the

winner should be outside the musical cult this offer becomes, of course, void. This contest differs from others in so far that every contestant is bound to win something. Those who do not win the capital prize are entitled to an order of twenty-five per cent. of their remittances to either a music house or to a music teacher for lessons. If anyone comes close to the first prize he or she may have turned in enough money to secure an upright piano. The distribution of votes is made so easy that it is possible to turn in six months? subscriptions at one dollar and have them counted. Now let us see whether there is enough energy among members of musical clubs, teachers and students to exert themselves a little in trying to earn a grand piano and incidentally assist the Pacific Coast Musical Journal to extend its influence.

THE EDITOR IN LOS ANGELES.

During the current week (October 4th to October 11th), the editor of the Pacific Coast Musical Review is spending in Los Angeles in order to obtain a personal idea of the Southern California Metropolis' outlook for the season. Next issue will contain a faithful record of his impressions and will also contain a more definite mention of the possibilities of a music festival for Southern California next Spring. Beginning with October 15th, the editor will resume his regular office hours which are suspended during the summer, and in next week's issue will be found a standing announcement as to the time of day. As the Musical Review has now entered upon a vigorous campaign for expansion it is to be hoped that all those interested to see a musical paper assume a commanding position on this Coast, will take advantage of these office hours to present their ideas and their opinions regarding the requirements of the Pacific Coast in regard to its musical life.



MISS MAUD CARRICK

Whose Plans To Tour Europe Under the Direction of Saul Liebling Were Temporarily Shattered by the Death of the Impresario. (See p. 12.)



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ORPHEUM.

A programme almost entirely novel and containing acts which have never been surpassed on the vaudeville stage is announced for next week at the Orpheum. The most brilliant of the coming constellation of stars will be the favorite actress Valerie Bergere, who has been too long absent from this city. With the assistance of a clever little company which includes Herbert Warren, Lawrence Morton, Charles Melville and Emma Campbell, she will present a one-act comedy by Edgar Allen Woolf, entitled "The Sultan's Favorite," which is certainly up-to-date for the author has based it on the exodus of the Sultan's Harem during the recent revolution in Turkey. The skit is pronounced novel and entertaining throughout and the role of Morgiana, the "Pride of the Harem," exhibits Miss Bergere at her very best and every playgoer knows how good that must be.

The Tuscany Troubadours, a sextette of magnificent singers will furnish a rare bit of popular grand opera. They will sing scenes from "Rigoletto," "Faust," "Carmen," "Tannehauser" and other lyric masterpieces. Their production, which is in two scenes, is beautifully staged and costumed. The first represents a thoroughfare in Little Italy, New York City, where an Italian Street Singer and his wife are despondent over lack of patronage. A little newsgirl also finds herself in a similar predicament, but they forget their misery in meeting with a fellow countryman who is trying to establish himself in life by peddling fruit. A stranded comic opera manager and his star who have walked their way back to New York from Podunk, hear the quartette of unfortunates singing and seize on the opportunity to re-organize their company, holding their rehearsal on the spot.

Ed F. Reynard, who will appear for next week only, is styled "The Ventriloquist with a Production," for he introduces an entire play with the assistance of his automatons which totally eclipses anything of its kind previously witnessed on a

The Six Glinserettis who will contribute to this splendid bill need no introduction to San Francisco audiences, although several years have elapsed since they were last seen here. They are in a class by themselves among European novelty gymnasts and have recently arrived from Vienna, where they were for many months the leading sensation at Ronachers famous resort.

Carlin and Clark, two German comedians, quite as well-known and popular in the East as Weber and Fields or Max Rogers, are sure of success. For many years they have been identified with the most successful musical comedies and are today without doubt the most laughable "distorters" of the English language in their own peculiar branch of theatricals.

Next week will be the farewell one of Mary Norman, the Society Caricaturist, Signor Ancillotti and his marvelous dog Pilu and James. Young and his clever little company in the laughable skit "Wanted a Sister." A new series of recently imported motion pictures will conclude a performance that cannot fail to afford complete enjoyment.

Rieter-Biedermann (Edmund Astor & Son) are bringing out an oratorio by Albert Fuchs, op. 48, for chorus, soprano, baritone and orchestra. By Enrico Bossi there are a missa pro defunctis for mixed chorus and organ, five piano solos and his collection of organ works by old masters. Last year the firm brought out Bossi's orchestral variations, op. 131, on an original theme. Ferdinand Theriot, of Hamburg, has here his op. 88, a concerto for three violins. Karl Hasse, pupil of Max Reger and Karl Straube, has variations, op. 1, for two pianos, variously played last season by Reger and Paul Aron. Also Hasse's twelve choral vorspiels, op. 4, for organ; a serenade, op. 5, for strings, and three fantaisies and fugues, op. 6, for organ. Herman Keller, another Reger-Straube pupil, is represented by an organ fantasie, op. 1. The Bossi orchestral variations of last year were given in Karlsrube by Georg Gohler, in Holland three times by Mengelberg, and in Budapest by Conductor Korner. Gohler will give them in Leipsic this season with the Bluthner Orchestra, of Berlin. Among new solo songs in this press are six for contraito, by Edouard Kreuzhage, and seven, the op. 47, by Louis Victor Saar, of Cincinnati.



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NOTICE TO SINGERS

Rehearsals for the great Bach Festival are taking place every Monday evening at Christian Church, Corner Dana Street and Bancroft Way, in Berkeley, and anyone sufficiently interested in the works of Johann Sebastian Bach to study the same thoroughly and participate in an Annual Festival, given in his honor, and for the purpose of permanently establishing the worth of his great Music in California, are invited to become members of the Bach Choir. Address Miss Lillian D. Clark, Secretary of the Bach Choir, 1522 Spruce Street. Berkeley, Cal. Phone Berkeley 3294.

IF THERE ARE SUFFICIENT APPLICATIONS FOR MEMBERSHIP FROM OAKLAND AND SAN FRANCISCO, REHEARSALS WILL BE HELD IN BOTH CITIES EVERY WEEK.

IN THE REALM OF THE THEATRE

Edited by JOSEPH M. CUMMING

RANDOM NOTES.

A short while ago there was an advertisement in an Eastern dramatic paper of a man who revises plays for beginners; he advertised himself as the author of "The Synthetic Principles of Play Construction" or some such title. Never hav-ing heard of the book and finding no record of it in catalogues, I wrote the author and received this surprising reply: "The Synthetic Principles," etc. is being published on the subscription plan at \$50 a copy. It will not be ready for some years. Would you like a copy?"

It is hard work to keep up with all of the theatrical news that is being published now-a-days. Besides such established papers as "The Clipper," "N. Y. Dramatic Mirror," "Theatre," to say nothing of the English papers, and the Sunday N. Y. "Telegraph," there are papers especially devoted to vaudeville and I just struck a new one, "The N. Y. Review," a twenty-four page Sunday paper. The other day I picked up the "Police Gazette" on a boot-black stand and noticed a page of theatrical news, among which was a statement that Nat Goodwin was going into vaudeville at a salary of \$3,500 a week, and that he would play the old English farce, "Lend Me Five Shilings.'

The N. Y. World contest for best scenario closes this month. The prize is \$500 for the best scenario of a modern, serious play, in which a woman is the leading part. The winner is allowed to finish the play and a production by a New York manager is guaranteed within a year with royalties to author, or divided in case winner has to have assistance to complete.

The above is too late for any one to take advantage of now, but the following announcement of the Actor's Society, taken from the N. Y. "Dramatic Mirror," may be of interest:

"The committee is now ready to receive fresh manuscripts "The committee is now ready to receive read and all such addressed to the Play Reading Committee, Actor's Society of America, 133 West Forty-fifth street, New York will receive careful reading and consideration. From the enormous quantity received during the time the committee has been in existence several manuscripts have been so favorably considered that the committee is now attempting to have them placed with the proper managers."

Realistic Shakespeare.

The "Illustrated London News," of September 4th, gives

the following with two pages of photographs:

"A peculiarly interesting and unique performance of Shakespeare's "Macbeth" was given last Saturday at the Abbey of St. Wandrille, near Caudebec, the home of the famous author, M. Maurice Maeterlinck, who wrote "Pelleas et Melisande," "The Life of the Bee," etc. His wife, Mme. Maeterlinck, who before her marriage was well known as an actress under the name of Georgette Leblanc, took the part of Lady Macbeth, while that of Macbeth was assumed by the well-known Parisian actor, Severin Mars. The version of the play used on this occasion was a prose translation in French made by M. Maeterlinck himself.

The special feature of the performance, which rendered it different from any other, was the fact that it was played, not on a stage, but in different parts of the old abbey, which formed an admirable and appropriate setting. The audience, which was limited to fifty people, who each paid £8 for the privilege of attending the performance, had to move about from one part of the building and grounds to another, in pursuit of the dramatis personae, according as the scene changed, and in all they had to traverse a mile or two in this way. During their peregrinations in the rehearsals, Banquo and Macduff constantly lost their way, and the prompter had to be concealed by extraordinary stratagems, being in one scene hidden in a huge flower-pot.

The Examiner one day last week printed a review by Alan Dale of John Drew's latest play, "Inconstant George." The review, which is in Alan Dale's best sarcastic vein, deals principally with the one act in which the immaculate John is dressed, or rather undressed, in pajamas. ---

Max Figman is playing in New Orleans in a dramatization of "The Old Curiosity Shop," the novel by Charles Dickens, in which Figman is Dick Swiveller.

BERNARD SHAW SET TO MUSIC.

"The Chocolate Soldier," a comic opera based on Bernard Shaw's comedy, "Arms and the Man," with music by Oscar Strauss, is now being performed in New York. In the play, which was presented here a while ago by Katherine Grey, it will be remembered that the soldier of fortune, after taking refuge in the young lady's room, is sent away disguised in her father's coat, into which she has slipped her photograph and which he never finds; he brings back the coat just when the father demands it and the father finds the picture. In the opera, the mother, daughter and servant all fall in love with the soldier, each one slips her photograph into the coat and when it is returned each woman tries to get back her picture, but gets one of the others—of this, Alan Dale says: 'It is about the sanest and most intelligent situation I have ever seen in comic opera."

The New York "Dramatic Mirror" says: "The music is most agreeable. Though several duets and a half-dozen marches recorded a number of encores, the music is of too high an order to be popular. The thread of one beautiful waltz runs through the entire opera." Alan Dale praises it unstintedly, especially for its "deliriously fascinating" music and for the entire opera." and for the entire absence of farce comedy from the libretto. Practically all of the reviews praise the music warmly.

----FOUND IN THE MAGAZINES.

The October number of "Current Literature," in its department of Music and Drama, gives quite an extended account of Charles Klein's play, "The Third Degree," now playing its second year. A murder is apparently committed and the police have the unlucky suspect, on whom the police captain exercises the terrors of "The Third Degree" till between the badgering and brow-beating, the physical exhaustion and the captain's hypnotic power the innocent man, after seven hours of the inquisition, signs a confession of the crime. The way this is done is shown in this month's issue with portions of the actual dialogue, as are also shown in the same way how the devoted wife clears her husband.

Another matter discussed in the same issue is the resignation of William Winter as dramatic critic of the New York Tribune, after more than forty years' connection with the paper. It seems that Mr. Winter took exception to his writings being cut by the editor and some tart correspondence followed. The editor objected that Winter had written matter designedly to injure the business of theatrical advertisers, and Winter replied with some heat that he most certainly had and would continue to write in condemnation of that in his judgment should be condemned. So far Winter had the best of it, but with advancing age he has become rather bitter in some things, and it seems that among the matter he objected to having cut out were un-pardonable sarcasms concerning the religious beliefs of some of the managers. Another interesting article in the same number is one, "The German Invasion of the American Stage," in which it says that the German Theatre in New York has a great influence on American drama, that managers seeing German plays produced there are able to judge whether they will stand transferring, and that two of the theatre's stars, Hedwig Reicher and Marietta Olly, have left it to act in English. A further German influence is being exerted by the large number of musical comedies from Berlin and Vienna.

The November "Cosmopolitan" has an article on "David Belasco, The Man and His Work," by H. A. Harris. Belasco's interesting personality has been pretty thoroughly written about, but this article has some entertaining stories about him.

"The Saturday Evening Post," of October 2, has an article by Franklin H. Sargent on "Who Should Go on the Stage and Who Should Not." If you are over twenty-seven and still hope to go on the stage this article will dampen your enthusiasm. It is a very interesting article, written by one who speaks with knowledge, and some of the incidents are personal experiences.

Henry Miller is playing "The Great Divide" in London.

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IMPORTANT ANNOUNCEMENT.

Beginning with the issue of October 2, 1909, the Pacific Coast Musical Review will be increased to 24 pages, which size will occasionally be augmented to 32 pages... This will enable the management to add several new departments. The theatrical department will occupy two full pages, and will contain straightforward, unbiased and honest reviews of every theatri-cal performance of merit in San Francisco. These critical opinions, which will not be controlled by the business office, will serve as a guide to our readers in Oakland, Los Angeles, Portland and Seattle, and all interior cities of the Pacific Coast, in case these cities should be visited by com-panies first appearing in San Francisco.

Besides this reliable theatrical department, the Pacific Coast Musical Review will contain a page of late European news, and a page of the most important musical news from leading Eastern musical centers. The Los Angeles, Oakland, Berkeley and Alameda departments will be continued as usual, while more attention will be paid next season to Portland and Seattle. Additional features of the increased edition will be announced later.

In the 24-page issue advertising pages will be limited to 12 pages, and anyon applying for space after these 12 pages are filled must wait until a vacancy occurs. Special advertising rates can only be secured by those who keep their advertisement in these columns during the entire year. Those who desire to withdraw their advertisement during the two summer months must consent to pay a higher rate. Rates on this page will be IN CASE OF ANNUAL CONTRACTS: One inch, \$1.00; one-half inch, 50c, and "Musical Directory," 25 cents per issue. We are desirous of securing as many ANNUAL ADVERTISERS as possible, and hence will, during the course of a year, give such annual advertisers repeated use of the reading columns or the front page. Those who do not advertise at all will not be entitled to advance notices for concerts, insertions of pictures, or other advertising matter. They will only receive a notice after a concert.

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Thanks to the kindness of Sherman, Clay & Co., 14th and Clay streets, Oakland, the Pacific Coast Musical Review is enabled to announce that it has now a permanent Oakland office in that beautiful edifice. All Oakland readers of this paper may leave announcements at this new office. Miss Elizabeth Westgate is in charge of the trans-bay office. The Editor will be in the Oakland office every Tuesday and Saturday afternoon. Single copies, subscriptions and advertising contracts can be secured at this Oakland office.

NEWS NOTES FOR MUSICAL REVIEW.

The question is often asked "why is Sousa's Band so much finer than any other that tours the country?" The answer is Mr. Sousa wants the very best and is willing a simple one. Mr. Sousa wants the very best and is willing to pay for it. He engages his musicians from among the same class the Metropolitan and Manhattan opera companies do. While the union price for bandsmen is \$35 per week Mr. Sousa pays a minimum rate of \$45 and many of his men get \$60, \$75 and even higher, his solo cornetist getting close to the \$200 mark. Outside of the big permanent symphony orchestras of the East, Sousa's Band is the most expensive organization maintained in this country.

Manager Will Greenbaum announces that he has received a wire from the "March King," in which he states that he is preparing special programs for his San Francisco and Berkeley concerts, made up of the gems from the forty odd programs he recently played at Willow Grove Park.

He will also introduce a new descriptive "Suite" and a

typical Sousa march.

Mme. Jeanne Jomelli will not be the only star at her own concerts, for she will have the assistance of Miss Marie Nichols, one of the greatest of the women violinists. It need only be mentioned that Miss Nichols played twice in Boston and eight times on the road with the Boston Symphony Orchestra to establish the fact that she is an artist worthy of our consideration. Miss Nichols also scored successes with the Lamoureaux Orchestra of Paris, the Berlin, Leipsic and Dresden Philharmonic, and with the Pittsbrg, Thomas and other orchestras of this country.

Another artist with this combination is Mme. Magdalen Worden, the composer, who will officiate as accompanist. Mme. Jomelli will sing some of Mme. Worden's songs.

Dr. Ludwig Wullner is breaking all records as a drawing Hitherto few artists have been warranted in making two long tours of this country in successive seasons. Many predicted that after Wullner's one hundred and forty concerts last season (he came over for sixty) his management was making a great mistake in bringing him right back again, but it is evidently not so, for about every date is already taken and most of them in the same places where he appeared There must be something genuinely marvelous in a man who can attract such audiences, especially singing only We shall have a chance to judge for ourselves in in German. a few weeks.

Conrad V. Bos, the famous accompanist, will, as usual, assist $\operatorname{Dr.}$ Wullner.

Manager Greenbaum has signed definite contracts for the first appearance in this city of the world-famous American violiniste, Mme. Maude Powell. Mme. Powell, by the way, will be the soloist at the opening concerts of the Theodore Thomas Orchestra this season, afterward appearing with the newly re-organized New York Philharmonic under Mahler.

Pepito Arriola, the Spanish prodigy, who will play here this season in place of Rosenthal, recently played the Beethoven Concerto No. 3 with the Queen's Hall Orchestra of London. The papers say that it was worth the price of admission just to see the way the twelve-year-old lad conducted himself towards the orchestra of one hundred grown men surrounding him. He simply carried them right with him in every mood in the great classic.

-9.9... ROSENTHAL NOT COMING.

Managers Behymer and Greenbaum's attention has been called by wire to the fact that Moritz Rosenthal, pianist, will

be unable to fulfill his contract on the Pacific Coast. The demands in the east for his time have been enormous, and he is forced to accept these engagements instead of these scattered ones offered by the Pacific Coast.

There are several noted pianists coming to America this season, whose time is equally well filled, but who are new to this section of the country, and they desire to become known to the Pacific Coast, and this is an incentive to cancelling their eastern engagements and accepting a guarantee with the various managers west of Denver.

Among these artists may be mentioned Busoni, whose success last season throughout the east was phenomenal. Gabrilowitsch is an applicant for time, but his recent tour of the west will carry him over until next season before he will be heard again in this section. Harold Bauer, recognized as one of the most sane of the modern artists, is very desirous of showing his many friends and admirers the wonderful progress he has made in his chosen art, during his recent tour of South Ameria and Europe, while Hoffman, who has always been a genuine favorite for the last eleven years, is wanting to extend his Mexican tour as far north as Vancouver before returning east for his engagements with the symphony orchestras of that section.

In addition to these artists, Madame Carreno is already booked for an extensive tour, so the loss of Rosenthal will undoubtedly result in the bringing of an equally famous artist here later in the season.

Mme. Marcella Sembrich has a book in which she has recorded every performance she has given on the operation stage. Over the date of one entry there stands written the word "Fiasco." That unusual description of an incident in a career so triumphant always causes a request for an explana-

Mme, Sembrich had closed an engagement in Madrid, and had gone to sing in Barcelona, which possesses a very exacting and somewhat uproarious operatic public. Mme. Sembrich made a triumphant debut in "La Traviata," and was next to appear in "Lucia di Lammermoor." Singing with her was a new baritone, who had never faced a Barcelona audience. He began badly, and as the opera progressed his nervousness increased until it was all but impossible for him to sing. Although the audience received Mme, Sembrich with cordiality, it was manifestly hostile to the tenor. During the second act she and the luckless baritone had their first scene together. He sang his share or their duet in a manner that awakened a storm of noisy disapproval. The audience hissed and shouted. Without a second's hesitation Mme. Sembrich left the stage, went to her dressing room, and prepared to return to her hotel.

"The public has no more right to be rude than an individ-ual," she told her distracted manager. "If it cannot remember the respect due a lady, it cannot expect me to sing.

She left the opera house. The next morning she returned to Madrid and wrote in her journal the black "Fiasco."

Musical Review Rules That Will be Enforced.

Every advertising bill must be paid on the first day of each month. If not paid on or before the fifteenth of each month advertisement will be discontinued. If not paid on or before the first day of the month following account will be turned over to collector.

All subscriptions must be paid two weeks after date of expiration notices mailed from this office. If not paid paper will be promptly discontinued.

Only advertisers are entitled to insertion of advance of concerts, pictures, studio removal notices, etc. Bona fide news items are always solicited.

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-Musical Review-

PRINCE

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MUSICAL CALENDAR 1909-10.

Sousa and his Band (Dreamland Rink). Nov. 4 and 7, aft. & eve
Mme. Jean Jomelli (Manhattan Opera House Co.). Week of Nov. 1
Dr. Ludwig Wullner
George Hamlin (American Tenor)Dec. 2, 5 and
Fritz Kreisler
Lyric Quartette Pop Concert
Marcella Sembrich
Myrtle Elvin (Pianiste)
Teresa CarrenoFirst Week of Februar
Madame Schumann-Heink
Mme. Tilly Koenen (the famous Dutch contralto) March
Pepito Arriolo (the Spanish child Violinist)
Maud PowellApri
Flonzaley Quartet (in Chamber Music)
Damrosch Symphony Orchestra and Isadora DuncanMay

THE NEW YORK MANAGER AND THE PACIFIC COAST.

The musical public of the Pacific Coast is quite frequently the topic of discussion in the managerial offices of New York. In the majority of instances the remarks passed regarding the musical capacity of the far Western music lovers is not at all of a flattering nature, and we dare say that in the opinion-the private opinion only, of course-of the metropolitan impresario the residents of the far Western districts do not enjoy a very enviable position. We do not receive our information from the New York managers. Indeed, we have reason to distrust information received from headquarters, as reports prepared for publication usually do not coincide with reports based upon existing facts. We have patiently accumulated our information from among reliable sources, of whose integrity, trustworthiness and veracity we are thoroughly convinced. And from these sources we have drawn our conclusions that in the private opinion of the New York manager—no matter how much he may protest

against this accusation in public—the musical public of the Pacific Coast represents a very unmusical set of people.

Now let us see why the New York manager has come to this conclusion. He is in this concert business for the purpose of earning a living. He wants to make as much money as possible from the commercial side of the art of music. Consequently he gauges his opinion of the musical or unmusical status of a community upon the financial support such community gives to his enterprises. If the people crowd the concerts of his artists and enable him to take back home a purse well lined with far Western gold, he chuckles to himself and talks loudly about the great musical taste prevalent on the Pacific Coast. If the concerts of his artists are not well attended he shakes his fist in the direction of the setting sun and bemoans the sad lack of musical appreciation on the Western coast of America. Now, if the musical magnates of New York were always careful in the selection of their artists we might stretch a point and really regard the numerical extend of concert attendance as a criterion for either lack or abundance of musical taste. But the New York manager is not satisfied to permit the public to judge as to which artist is worthy of patronage, but he desires to force upon our public every artist whom he manages and no matter how inferior such artist may be, still the New York manager wants the Pacific Coast public to support him or her.

When we occasionally in a letter suggest to a New York manager that we only support the very best artists, we receive an indignant reply stating: "I handle nothing but the best artists and such remarks are entirely uncalled for." But the facts in the past have proven that such contentions on the part of a New York manager are bosh and bluster, and that the truth remains to the effect that we are expected to take the manager's word for his artists, which we refuse to do, because we have been fooled too often. Now if we refuse to pay money for an inferior artist, who is pronounced "the greatest in the world" by a New York manager's ambitious press agent, we are immediately put down as being unmusical. Fortunately, concert attendance is not necessarily a sign of the existence of musical culture in a community. A great many people who attend concerts are not musical, and a great many musical people do not attend concerts, although a musical education is not complete without a diligent concert attendance and a bowing acquaintance with the interpretations of the world's great artists. But while we deny the truth of the New York manager's broad statement that our far Western communities are not musical, we are willing to concede the fact that many deserving artists are not patronized as well as they should be. This is also the fault of the New York manager, and we will proceed to prove this contention.

When you pick up a musical journal published in New York or Chicago you will find therein extensive announcements regarding the artists who appear during a season. Every reader of the paper is thus strikingly confronted with the personnel of an ensuing concert season. Week after week he sees these names in bold, black type. Week after week he reads notices accompanied by pictures telling all about these artists. You may go among the teachers and students of an Eastern musical center and before the season opens they are thoroughly conversant with the names of the artists whom they will be able to hear. What is the

condition on the Pacific Coast? No Eastern manager announces his artists in advance in the official musical journal. The readers do not see a strikingly effective announcement containing the names of the artists who are to appear here during the season. No explanatory articles, accompanied by portraits, meet the eye of the teacher week after week. The result is that you do not meet one in a hundred people who can tell you offhand at the dawn of a new season who the artists are that will make their appearance in the respective communities. News items are all very well in their place, but they are soon forgotten. A legible announcement carrying the names of artists in bold, black type and appearing with regular precision week after week, is the only possible method by which to strengthen and retain the mind of the reader. If the New York manager desires to have the people of the Pacific Coast support his artists in the same ratio as the public of Eastern centers is doing, he must appeal to the public in the same manner. And if he wants to increase his income from Pacific Coast centers, he must increase his expenditure in the same manner as he does in the East. Our Western public has not that personal interest in Eastern musical journals which it entertains for its own paper. Neither have the Eastern musical journals that circulation in home circles in this territory which the Pacific Coast paper has. And yet in spite of their persistence in ignoring this territory regarding adequate advertising appropriations throughout the year, the New York managers expect the public to rush to their box offices and leave their dollars like good little children.

There is another phase to this lack of enthusiasm on the part of our people to rush to concerts of outside attractions. We could hardly state the matter better than a Western musical manager who wrote to the editor of a New York musical paper as follows:

"The voracious eastern manager, however, who wishes to hog the game all for his own people (and I guess that's what he's in the business for), is interfering quite a bit with the success that should be obtained by the eastern people. They are endeavoring with five or six of the eastern managers in the field to each give us four or five artists apiece, which would mean the coming of at least thirty competitive European and eastern soloists and instrumentalists to the Pacific Coast. When you divide 120 dates between 30 people, it means but four dates in this western territory for each artist, and if six would come out each year, and the eastern manager would be content to divide the field up between these six, each visitor would have 20 dates, which would make it possible for them to make the right kind of a tour, so you see we are working under difficulties when you consider these conditions.

"I am very sorry it is this way, because it means that the eastern managers are rapidly undoing the good work already established in the west. Another thing, they charge us a cer tain figure for their people, and then in many instances cut under us in the price quoting in our own territory values that we cannot secure even at a wholesale rate. They do this at the close of their negotiations, so as to get a few additional dates, over and above what we have been able to secure at a higher price. This demoralizes conditions and makes it much

harder for us to do business.

'One or two eastern managers visited in this section last season, and were not content with the amount of business which we were giving them, but insisted on loading up towns like Santa Barbara, Palo Alto, El Paso and San Jose with more material than they could possibly carry, simply by persuasive eloquence, and then left us local managers to meet the proposition alone. We know the situation and would not give to a town like Palo Alto, out of four artists, two pianists. We know that the piano game is the hardest one of them to work, and so we are forced to take over at a loss the Palo Alto deal. We know the territory; we do not insist on overloading them, the eastern manager says we are not doing the work correctly.

"The result of this overloading this year is the absolute refusal of the Palo Alto, Santa Barbara, Pacific Grove, and Santa Cruz managers to take anything musical whatever, so the eastern managers who came through this section last year and interfered with our business have not only killed their own prospects, but the prospects of other managers, and set back our work locally at least five years. They may know New York City, Boston and vicinity, but they are not acquainted with the Far West, and a trip of thirty days, covering 3000 miles, and a visit to 30 or 40 cities, does not give them a sufficient insight into this section to justify them in overriding the men and women who have devoted the last fifteen years to the upbuilding of the territory, which is circumscribed, but which has shown by energetic work in connection with the local managers, a lucrative territory unequalled in America.

"If the eastern manager is going to run the West, then it is only a question of a year until the west will be dead musically, and the fight will have to be done all over again. We are already feeling the effect of overloading, and can only say that the local manager and the artist is the sufferer, and not the eastern man who sits in his office and thinks he knows the west. Our experience has cost us money, and the New

York manager has never paid any portion of it.

While the above letter is in some respects a little pessimistic, it is in other respects based upon actual conditions. The campaign which this paper has waged lately for the local artist is beginning to bear fruit. Far more money is being spent for local events than used to be the case several years ago. The people are beginning to realize that in spite of the sneers of New York, and even certain Western managers, there are a number of most efficient artists residing in our midst. Their merit is beginning to be recognized at its full value and while Eastern managers and European artists are charging prohibitive prices, the musical public, musical clubs and other elements look to the resident artists for their musical supply. We venture to predict that unless the New York manager assumes a more liberal attitude in his expenditure in distribution of advertising patronage upon an equal basis between East and West, he will lose this territory altogether eventually, as the same will be controlled by intelligent local managers who will book local artists and thus act independently from the New York office and independently from any organization that wants to have the "whole hog" or nothing.

Upon another page in this paper will be seen a column announcement of Manager L. E. Behymer of Los Angeles, who presides over the musical destinies of the great Southwest and the major portion of California. You will find that this announcement includes foreign and Eastern artists, as well as resident California artists. This is a condition of affairs which this paper has been fighting for, although Manager Behymer has directed the tours of Southern California artists previous to the campaign inaugurated by this paper. But this is the first time in the history of music in California that an impresario of influence and authority has published the names of foreign, Eastern and California artists side by side. This could only be made possible by a bone fide musical journal, and the fact that Mr. Behymer recognizes the value of such an announcement should be cause for deep gratification among the musical public and the musical profession. It was the intention of the Pacific Coast Musical Review to ignore the appearance of foreign and Eastern artists until the time of Will L. Greenbaum's regular announcements, but Mr. Behymer's generous recognition of the official status of this paper causes us to change our policy in such a manner that any announcements forwarded by Mr. Behymer regarding the artists under his control will receive recognition in these columns. As Mr. Behymer has entered into an agreement with this paper to publish his announcements throughout the year, he will have quite an advantage in his territory.

As this is a Pacific Coast musical journal and not a paper of local dimensions only, Mr. Behymer will reap considerable benefit. We will now see whether this paper is able to improve concert attendance in Cali fornia or not.

The San Francisco Center of the American Music Society is now entering upon its first season. It is within the power of its officers to make it either a powerful organization, including in its membership everyone who lays claim to being prominent in the musical affairs of the bay cities, or it has it in its power to run the organization into oblivion by means of incompetent and undignified government. In order to make the organization thoroughly effective all the officers must work harmoniously together, they must attend all meetings and give the welfare of the organization their enthusiastic support. They must induce the members to receive new recruits so that by the time of the first concert the organization must number at least one thousand members. The officers must steer clear of New York commercialism and must not use the influence of their office to solicit subscriptions for a New York musical journal. This paper has supported this society in the past and will support it in future without making any conditions of any kind, but it must remain an independent organization, the purpose of which is to encourage American composers and present their works. Now the members must become enthusiastic and begin to work. We sincerely hope that after this auspicious beginning we will not be called upon to regret our attitude in this matter. This organization has it in its power to build up one of the greatest musical clubs in the United States. see whether there are enough enthusiasts in this city to bring this splendid dream to an actual realization.

We want everyone in California who is interested in music to participate in the subscription contest just launched by this paper, and the particulars of which may be found upon another page. We are anxious to see this contest a complete success, and that it will result in introducing the Pacific Coast Musical Review in five thousand more musical homes in California. This anxiety is not so much due to an eagerness for financial gain (for the more papers we print the more money does it require to print them, and the profit on subscriptions is very scant), but we want to see the various reform movements in behalf of musical culture brought to the attention of the general musical public as well as to the members of the profession and the music students. The cause of music can not be served more advantageously than by inducing the people musically inclined to become interested in the art in a measure so as to attend concerts and read musical journals. We promise to do our part in making the paper so interesting that, when anyone musically inclined sees it, he or she will want to read it all the time, and if our readers will do their share by assisting us in introducing the paper in as many musical homes as possible, the musical problem will easily be solved. We desire to mail as many sample copies as possible to musical people within the next six months, so our readers will confer a favor by mailing us names and addresses of friends who are interested in a musical journal.

The visit of the President of the United States to the Pacific Coast is as interesting and as important to the musical portion of the population as it is to any other class. President Taft, by reason of his dignity, mingled with affability, has made a most favorable impression upon everyone. His speeches contained exactly that information which everyone wanted to know, and his promises, which most assuredly will be kept, will result in the future prosperity of this territory. Moreover, Mr. and Mrs. Taft are very musical and far more inclined toward a proper appreciation of the art than any of their predecessors.

The Portola Festival is rapidly approaching and the next week will see us in the midst of the festivities Los Angeles will contribute its share toward the celebration by sending several bands and a big delegation of the Elks, utilizing a special train for this purpose. An official program appears upon another page of this paper. Those of our readers who live in interior towns should not miss an opportunity to witness this magnificent spectacle. Several hundred thousand dollars have been expended on electrical illumination, fireworks and floats, and the pageant will prove the most magnificent spectacle ever witnessed here. Like the famous Yosemite Valley, it will come up to the "brag." Anyone who fails to attend will be disappointed, for the committee realizes that it must make the festival a brilliant affair, thoroughly conformant with its promises, or else suffer the ignomny of public wrath.

THE EDITOR'S PRIVATE NOTEBOOK

A CHAT WITH MARY ADELE CASE.

Ambitious California Contralto Soloist Who Is On the Road
To a Brilliant Career on the Concert Stage.

BY ALFRED METZGER.

The daily papers have devoted so much space to Miss Mary Adele Case's romantic aspirations or respirations that I feel in duty bound to give this subject a wide berth and restrict myself solely to Miss Case, the ambitious conqueror of the world of music. My meeting with Miss Case was so unique and so out of the ordinary that I do not believe the readers of the Pacific Coast Musical Review will take it amiss if I impose a personal atmosphere in this interview. Anyway, I do not take kindly to interviews, leaving this sort of thing to the writers for the daily papers, who warn an artist beforehand that he is being interviewed and then let the person interviewed prepare certain expressions for publication, weighing each word carefully, lest the management may take offense at something they may say. Besides, an artist under the calcium of an interview is too self-conscious to say anything of real importance and quite frequently drifts unconsciously into banalities or prevarications.

Now, Miss Case did not know that she was being interviewed. At least I never revealed my intention to her. Nor was our meeting arranged beforehand. It was purely dental. A week or two ago Lawrence Strauss, the well-known tenor, asked me whether I would like to meet Miss Case and listen to her sing. I expressed myself as being delighted to make the young lady's acquaintance, and Mr. Strauss promised to arrange a meeting. Believing that Miss Case would remain in San Francisco for some time as the guest of her friends and relatives, the conversation escaped my mind. On Monday evening, while waiting for the car to take me to the Southern Pacific depot on my way to Los Angeles, a young man hailed me, and who should it be but Lawrence Strauss, who expressed his satisfaction at the coincidence which caused a meeting which he tried in vain to bring about by means of telephonic communication with my office. The young lady who undergoes constant tests of patience at the business end of Sherman, Clay & Co's. private exchange told Mr. Strauss that I had left for Los Angeles and would not return until the following Monday. As Miss Case was to leave for New York on the Sunday preceding there could have been no meeting between us.

Now, as a matter of irrelevant explanation, I desire to confess that previous to Mr. Strauss' advent upon the scene my attention was attracted by a tastefully gowned young lady, whose picture hat, graceful figure and elf-like vivacity in motion appealed strongly to my sense of the beautiful. I tried to watch the lady while she stepped from a cross-town car without being rude enough to permit my scrutiny to be "caught in the act" by the fair object of my attention. Now, you can imagine my delight when Mr. Strauss asked me whether I would like to meet his companion, who happened to be Miss Case. Would I like to meet Miss Case! If Mr. Strauss had only known the absurdity of his question. Well! I met Miss Case. And while this paragraph begins like a chapter from a romantic story it ends just as abruptly without creating any pleasant or unpleasant consequences and yours truly, while richer in the acquaintance with a charming personality, is still heart-whole, independent, unmarried, satisfied and ready to meet other charming disciples of the art.

After the usual ceremonies of introduction, I dicovered that Miss Case was on her way to Palo Alto, where she was to give a concert on Friday, October 8. In this way we were destined to pass a pleasant hour on the train. Here was an ideal opportunity to have an interview without letting Miss Case know my intentions. She had no idea she was talking for publication, for she never warned me not to say certain things." Of course, I shall only refer to those matters of interest to readers of a musical journal. The favorable impression made upon me by Miss Case, before becoming acquainted with her, was enhanced while listening to her rippling chatter, that flowed merrily on like a crystal brook wending its way down a green mountain-side. A blind man could tell that Miss Case was young—very young, from the undercurrent of optimism prevalent throughout her conversation. And her sincerity and enthusiasm in her chosen career is so apparent that one involuntarily is forced to admit that such determination and tenacity will surely receive its just reward.

"Next Sunday I will leave for New York, where I expect to make arrangements with Loudon Charlton for an initiatory series of concerts," said Miss Case, among other things. "I have studied very consistently and industriously during the last two and a half years in Paris. Indeed, I applied myself so consistently to study in this time that I verily believe, without intending to exaggerate, that I have crammed six years of information into these two and a half years of study. During my sojourn in Paris I appeared twice in public and was soloist at Harold Bauer's concert. Mr. Bauer was very kind to me and was indeed very generous regarding his predictions about my future career. Mr. Bauer is very conscientious and very frugal in his praise and any encouragement from him may easily be accepted as well merited without self consciousness. I have met Madame Gadski and found her one of the most charming and refined artists I ever had the pleasure to become acquainted with.

"Since I am told by connoiseurs that I possess a splendid voice and artistic adaptability, I am determined to test this judgment. I just adore being an artist and can hardly wait until the time comes when I shall have extended opportunities to put my faculties to the test and discover-whether my ambitions will ever be realized. I am so sorry you could not hear me sing, as I should so have liked to hear your opinion. Mr. Greenbaum heard me and was very kind in his expressions of approval. Mr. Behymer in Los Angeles was very enthusiastic about my work and told me that I was one of the most brilliant and most delightful artists he had ever managed. But I should not talk like this about myself. You better ask Mr. Behymer yourself and find out. (While in Los Angeles I saw Mr. Behymer and he confirmed Miss Case's statement in every particular.)

"No doubt you enjoy meeting artists. Do you enjoy their company? Do you like to associate with them? * * * * But here are the livery stables and hotels, a sure indication that this is Palo Alto, and I must get off. I am so glad to have met you, and I hope we shall soon meet again." The desire is mutual and next time we meet I trust Miss Case will have achieved her ambition. A backward glimpse assured me that Miss Case was in care of her relatives—and life's running picture machine extinguished one of its most delightful views and the impromptu interview came to an abrupt end, leaving me musing on my headlong rush to Los Angeles—the City of the Angels.

Wallace A. Sabin and Mollyneux Worthington have opened a handsome city studio in the building corner of California and Polk streets. They have quite a class here now.

MISS ANNA MILLER WOOD'S RECITAL.

Refined California Contralto Soloist Delights Cultured Audience With Well Selected Program of Vocal Gems From the Pen of Well Known Masters.

San Francisco clubdom, as far as it includes the fair sex, was well represented at the song recital given by Miss Anna Miller Wood of Boston at the First Unitarian Church on Thursday afternoon, October 7th. The Pacific Coast Musical Review contained a criticism of Miss Wood's delightful work from the pen of its editor after the cultured concert artiste's recital last year with Mrs. Beatrice Priest Fine. There remains very little to be added to what has been said last year, and as the absence of the editor from San Francisco at the time of this year's concert made his personal attendance impossible, he can not express his views regarding the two appearances. However, Miss Wood has attained a maturity artistic emulation where an improvement is hardly possible and her ideas of phrasing and tone coloring have been so thoroughly planted in fertile vocal soil that a retrogressive movement is equally unlikely, and so we may safely reiterate the impressions recorded in these pages last year as being well applicable to last week's event.

Miss Anna Miller Wood belongs to that enviable coterie of artists who constantly study the art of song from all its multitudinous angles and ever seek to discover new emotional depths and to create new impressions of the purest sentiment. We are of the opinion that music being a spiritual rather than material art, it is impossible to fathom the thoughts responsible for the creation of a composition. other words, we believe it impossible for anyone to define with certainty what the composer intended to convey. This is especially true of instrumental works which are etherial and strictly evolutions of the imagination. who tries to tell you what Wagner meant to say when he composed a certain phrase is suffering from "egonomania," for only Wagner could tell what he felt when composing his music. Anyone else can only give his impression of what he thinks Wagner meant, which, after all, does not amount to much, nor need anyone worry about what someone may think about what a composer thought when under the influence of artistic inspiration. It will always be found that an instru-mental composition affects various people in various ways. It all depends upon the adaptability, mood or susceptibility of the listeners.

The vocal literature differs from instrumental literature, in so far as it contains words that gave the composer a fixed canvass upon which to paint his tone picture. While this may not be as pure an ideal of genuine music as instrumental composition, it makes itself clearer and easier to grasp. Still proper interpretation of songs depends largely upon the manner of conception and upon how the vocalist is impressed by certain emotions like passion, love, sorrow, religious ardor, loyalty and the many other sentiments and sentimentalities embodied in vocal works. Various interpreters' ideas regarding the character of interpretation of these emotions vary with the artists' own character, and so we find Miss Anna Miller Wood interpreting her songs with a refinement and delicacy, and with a thoroughness of emotional intensity that reveals to us a deep and serious nature completely immured in the pure spirit of the work. We can not give a better illustration of Miss Wood's artistic pre-eminence than quote the following program, which is redolent with silent elo-

Old Airs—Hans Les Hassler (1564-1612), Tanzlied; 14th Century Air, Joseph, lieber Joseph; Scarlatti (1659-1725), Gia il Sole. German Composers—Johannes Brahms, Wie bist du, meine Konigin? Robert Franz, Fruhling und Liebe, Liebchen ist da; Hugo Wolf, Mignon (Kennst du das Land?). American Composers—Arthur Foote, Irish Folk Song, violin obligato, Mr. Wismer, Once at the Angelus; Percy Lee Atherton, Beloved, it was April Weather; Walter Morse Rummel, Across the Hills, Ecstasy. French Composers—Xavier Leroux, Le Nil, violin obligato, Mr. Wismer; Reynaldo Hahn, Les Cygnes; Gabriel Pierne, Ils etaient trois petits Chats Blancs; Cecile Chaminade, Chanson Espagnole. By Request—Arthur Foote, On the Way to Kew, dedicated to Miss Wood; John Metcalf, Night Song, dedicated to Miss Wood; Wm. Armes Fisher, Gae to Sleep; Claude Debussy, Mandoline.

Abraham Miller, the very highly esteemed tenor of Los Angeles, reports a most promising outlook for the ensuing season. He was again elected choir director of the First M. E. Church of Pasadena, this being his third year in the same place. Mr. Miller continued his teaching throughout the summer, with the exception of two week's vacation, which he spent at Camp Baldy. Mr. Miller is delighted with the financial aspect of his classes.

THE MUSICAL OUTLOOK FOR LOS ANGELES

Definite Plans Presented for a Monster May Musical Festival and Hearty Support and Encouragement for all Resident Artists

BY ALFRED METZGER.

The musical outlook in Los Angeles is so encouraging and so pregnant with artistic promises that I am justified to de vote to it several pages of this edition, feeling assured that everyone of my San Francisco readers will feel ested in the musical prosperity of the Angel City. forces are responsible for this excellent condition of affairs in Southern California. There is, above all, the Gamut Club, which organization, under the presidency of Charles Farwell Edson, is accomplishing a great deal of good by means of co-opera-tion. Then there is L. E. Behymer, who by judicious manage-ment, unites the artistic forces of both visiting and resident artists, and presents them in the most favorable light to an enthusiastic public. Then there is the Von Stein Academy of Music, with its splendid educational facilities, and last, but by no means least, are the excellent teachers whose names are found upon another page of this paper, and some of whom have not only large classes, but appear as soloists in splendid concerts. Of course the Symphony Orchestra, under Harley Hamilton's efficient leadership, and the choral societies, under the direction of J. B. Poulin and J. P. Dupuy, are also big factors in the musical life of Southern California.

First Annual Music Festival Association—At the meeting before last of the Gamut Club, a motion was made to the effect that a committee of five be appointed to act in conjunction with two members of the Music and Art Committee of the Chamber of Commerce, and a representative from the Merchants' and Manufacturers' Association, the Orpheus Club, Elis Club, Dominant Club, Lyric Club, Treble Clef Club, Friday Morning Club, Ebell Club, Ruskin Art League, Los Angeles Center of the American Music Society, Board of Education, High School, Polytechnic High School, grammar schools and other musical organizations of Southern California, relative to making arrangements for an annual music festival association. This motion was unanimously adopted by the Gamut Club, and on Sept. 7th President Edson appointed the following committee: Prof. J. A. Stamm, George Derby, Andy Francisco, C. E. Pemberton and L. E. Behymer (chairman), to act in behalf of the Gamut Club.

On the following Monday this committee met and the formation of the festival idea was discussed at length, resulting in the forming of a letter, which was mailed to the various organizations as suggested, and a meeting called for such representatives and the Gamut Club committee on Wednesday, Sept. 22d, where further discussion on the subject took place. At this meeting the following organizations were represented: Board of Education, by F. J. Stilson, permanent appointee; Polytechnic High School, Mrs. Gertrude Parsons, permanent representative; L. A. High School, Miss Frye, permanent representative; L. A. High School, Miss Frye, permanent representative; grammar department, Miss Stone, permanent; M. & M. Association, A. E. Geissler; Ellis Club, George Steckle; Ebell Club, Mrs. Wm. Jamison; Friday Morning Club, Mrs. Jules Kauffmann; Women's Lyric Club, Miss Mary Commins; American Music Society, Miss Zerbe, permanent. The festival idea was very thoroughly discussed, and a

The festival idea was very thoroughly discussed, and a committee on organization was partially formed and partially appointed with a recommendation that such committee be completed and a further meeting held on Monday evening, Oct. 4th. On this committee were appointed Mr. Geissler, Mrs. Parsons, Mr. Stamm, Mr. Derby, Mr. Behymer, and four further appointments held open, it being understood, however, that Mr. Charles Edson and Mr. Francis, of the Polytechnic High, were to be two of the four names added. This committee is still open, and the names under consideration towards its final completion include such men as Judge Hervey, Perry Weidner, Dr. Moore, of the public schools, Mr. Koepfii, Willis Boothe, Guy Cochran, Mr. Patterson of the First National Bauk, C. C. Parker, Dr. Barlow, T. E. Gibson, W. S. Bartlett, Mr. Frazier and Joe Scott.

Of the ladies' names suggested are Mrs. Solano, Mrs. Willoughby Rodman, and Mrs. Shirey Tolhurst. The idea is this: that if possible one representative of society and one of the financial world should be added to complete the organization committee. All of these names, however, are expected to come up for consideration to be added to the execu-

tive committee, which is to be constituted of the representatives of the organizations as suggested in the original Gamut Club resolution. Out of this executive committee, which is to be the controlling body of the annual festival association, are to be elected the officers of such association, the finance committee, music committee, program committee, and other committees necessary to the conducting in a business like and artistic manner the functions of the organization.

It is proposed to raise \$10,000 for the carrying out of the festival association plans, to utilize as far as possible the singing societies of Southern California, a massed chorus in conjunction with the Los Angeles Symphony Orchestra, the Woman's Symphony Orchestra, and to give five or seven events of which two or three are to be afternoon, and three or four evening concerts, respectively. The \$10,000 to be raised by popular subscription, or ten days before the first concert, as a guarantee fund for the furtherance of the annual music festival, with the idea that if the sale of seats more than equalizes the expenses, this money is to be refunded to the guarantors, and any profit which may be made is to be placed as a sinking fund for future festivals.

At the close of the meeting Oct. 4th, it was decided that a letter would be sent to each of the organizations first considered, that the representative already appointed by such organizations be confirmed and placed immediately upon the executive board as a permanent member of the governing board, and suggesting to such clubs interested in the work that if they have not already appointed such a representative, to do so at once, communicating with the organization committee the name of such representative. On such suggestion the Ebell Society have reported their hearty co-operation and elected their president as the permanent representative of such organization. Mr. Stilson, of the Board of Education, was nominated by Dr. Moore; Mrs. Parsons, of the Polytechnic; Mrs. Frye, of the L. A. High; Miss Stone, of the grammar grades, and Miss Zerbe, of the American Music Society, and have been appointed and accepted from their respective organizations as members of the executive board.

Practically every club appealed to has said at their first meeting they would elect a member, and each and all concur heartily in the support of this measure. Many of the business men have been consulted, and say that for the first time in the history of music in Los Angeles definite plans are being taken, a proper financial and artistic government suggested, and that they are ready to give not only their moral support, but their financial support as well.

At the last meeting of the general committee this suggestion was made: three nights and two matinees be considered; that the name be known as "The Annual Los Angeles Music Festival"; that the three nights be divided into one night part songs and selections from Los Angeles and American composers; one night be known as operatic night with soloists and operatic chorus; one night devoted to oratorio, but that short and upto-date works be used instead of such compositions as "The Messiah," "Eiljah," etc. That the Lahman compositions and similar effective works be used. It has also been suggested that for one event the Ellis Club sing two numbers, the Orpheus Club two, the Lyric Club two, under their respective directors, and that these three organizations having rehearsed at their own rehearsals, two other numbers, that they unite on such two numbers for the final one-fourth of the evening in one massed body.

For the afternoons, one atternon is to be devoted to the symphony work entirely, with, however, overtures and other compositions dividing the time; the second afternoon being devoted to a children's chorus, that the general massed chorus be composed of 500 voices, all selected under the direction of an examining board; no voice to be admitted otherwise; that for the children's chorus 800 voices be selected, and that an orchestra of from 60 to 70 pieces be engaged for the series. An additional suggestion has been made that if three afternoons and four nights be used, that the last day be placed at such a time as the visit of Damrosch or the Russian Orchestra, and that an afternoon and evening be taken in conchestra, and that an afternoon and evening be taken in con-

junction with them, the association buying outright their two performances, and making it a grand finale for the series.

You must understand that these are mere suggestions and nothing definite has been acted upon. As to soloists, there have been two suggestions made; one to use local and San Francisco soloists to the exclusion of all others; the other that one afternoon and evening be devoted to outside soloists, that would draw a sufficient income to make it profitable.

As to the expense account, the following estimates have been given: To the director and his work for the period of time from now until the last week in April, or the first week in May, \$1,200; for the advertising and printing, \$1,000; for the rent of rehearsal halls, salary of pianist, and such incidental expenses, \$800; for the children's chorus and expenses, \$500; for a Damrosch or Russian Symphony, or outside soloist, afternoon and evening, \$1,700; for the business management, mimeographing, stamps, tickets, sale of seats, and all the ramifications of the business end, \$1,200; for the enditorium, \$900; for the orchestra for three days, \$1,800; for platform and stage, \$600, making a total of \$9,700, with incidentals probably covering \$300 more, which would take up the \$10,000 considered.

If one afternoon and evening was discounted, the cost would be proportionately less. As to the income, 3000 season tickets at \$5.00 each would mean \$15,000, or 3000 seats at \$3.00 per ticket would be \$9000, and 2000 seats at \$2.00 per season, \$4,000, equivalent to \$13,000. This is understood that all the seats in Shrine Auditorium could be sold. If part of these events were held at Temple Auditorium, different prices could be obtained, and similar results obtained by reserving a larger number of single seats at an increased price, but making the festival idea practically just the same.

These figures and estimates have been seriously considered, the object and methods may all be considered practical, and are left open for consideration and discussion. No action has been definite, but a meeting is to be called during the coming week, at which time the committee on organization will have its report complete, each member appointed by these different organizations as a member of the permanent executive board will be present, and final action taken to complete the organization and start active work.

The Orchestra Situation in Los Angeles—The orchestra situation in Los Angeles is in very good shape this season, the guarantees are practically for the next two years, the personnel of the orchestra, which will number 77 men, selected, and the first rehearsal took place on Tuesday, Oct. 12th. The opening concert is slated for Friday afternoon, Nov. 19th, with Madame Jeanne Jomelli as soloist. Mr. Hamilton has again been elected conductor, and the business mangement remains in the hands of L. E. Behymer. This is the thirteenth season of symphony work in Los Angeles. All the boxes and loges in Temple Auditorium have been sold and at least fifty per cent of the seating capacity subscribed. Mr. Hamilton's trip East last summer allowed him to secure some valuable compositions and musical information which, when applied, will increase the effective work of his men.

Mr. Behymer also secured some business ideas which will bring the financial situation into better shape and give to Southern California the best series of symphony concerts heard in the West. Mr. Hamilton has again been re-elected as the conductor of the Woman's Symphony Orchestra, a body of players numbering sixty-three, representing the social and musical ladies of that city. This organization has been in existence for seventeen years, under the baton of the same conductor. They propose to give three concerts with soloists this year, and will unite with the men's orchestra and participate in the first annual musical festival to be held in Los Angeles during the latter part of April or the first part of May.

These organizations mean much to the music life of the capital of the southwest, and sohws what perseverance and united effort on the part of men and women, together with the active and untiring efforts of a capable conductor and a hard working business manager, backed by an appreciative public, can accomplish in a city of three hundred thousand inhabitants. The itinerary for the symphony season just announced by Harley Hamilton is as follows:

Friday afternoon, Nov. 19—Fifth Symphony in E minor, New World (Dvorak); Ah Perfido (Beethoven); Symphonic Poem, "Zorahayda" (Svendsen); Prayer and Aria, "Der Freischutz" (Weber); Overture, Lustspiel (Busoni); Soloist, Mme. Jeanne Jomelli.

Friday afternoon, Dec. 10—Third Symphony in E Flat, Eroica (Beethoven); Overture to The Ruins of Athens (Beethoven); Bacchanale, Samson and Delilah (Saint-Saens); Soloist, Mr. George Hamlin. Friday afternoon, Jan. 7, 1910—First Symphony (Tschaikowsky); Overture Fantasie, Romeo and Juliet (Tschaikowsky); Sketches from the Caucassus (Ippolitow-Ifanow); Soloitt Mr. Aradd Krause, Violiniet

ist, Mr. Arnold Krauss, Violinist.

Friday afternoon, Feb. 11, 1910—39th Symphony in E Flat
(Mozart); Overture to William Rateliffe (Mascagni); Symphonic Dances (Grieg); Albumblatt (Wagner); Soloist, Mme.
Teresa Carreno Pianist

Friday afternoon, March 4, 1910—Seventh Symphony in C (Schubert); Overture in Fruhling (Goldmark); Indian Suite (MacDowell); Soloist to be selected.

Friday afternoon, April 1—1 Symphony in C Minor (Mendelssohn); Overture to the Bartered Bride (Smetana); Ballet Music from Lakme (Delibes); Soloist to be selected.

Local Artists—Determined to do all in his power to create a musical atmosphere and culture in Los Angeles, by assisting the various local musical enterprises to public hearing this season, Manager Behymer announces that he finds locally more capable artists than have ever been known in the history of the music life of Los Angeles. In club work much activity is displayed by the Ellis, Orpheus and Lyric clubs in their early rehearsals and in the selection of excellently arranged program. They will continue in their special spheres as usual. Arnold Krauss is completing three programs, and promises the same number of violin recitals during the winter. Harry Clifford Lott and his talented wife are arranging special programs for evenings devoted to folk songs and special compositions by local and foreign composers. With Miss Kavanaugh, the monologist, one evening will be devoted to songs and folk tales of Ireland. One is to be a Scandinavian night and one devoted to the German.

Jules Koopmann, violinist, and Maurice Koopman, cellist, member of the Richter Orchestra of London, will open the season in an early October concert. It is the intention of Georg Kruger, a talented pianist from Berlin, to give a series of recitals, and Herr Ignaz Haroldi, the violinist, has arranged for three events during the season. Mrs. Mary Le-Grand Reed, a most talented singer, will come before the public early in November. Estelle Heartt Dreyfus has three programs well under way. Miss Anna Miller Wood, of Boston, will probably appear in concert in October, Signor De Grassi, violinist, of San Francisco, early in January; Miss Adele Case, a contralto, of New York, some time during March, and the Passmore Trio have promised a visit in February.

An Attractive Season—Considering the list of artists engaged for the coming musical season in Los Angeles, we see that city is assured of a wonderfully attractive program, and one which in some respects will be the most varied that it has so far enjoyed. The Great Philharmonic Course, which stands for the best in music in Los Angeles and Southern California, will still be the star attraction musically for the year, and will place within the reach of all, at a very reasonable season ticket price, the greatest artists in the musical world of today.

Considering it first, its opening attraction will be the coming of one of the best known singers of the Manhattan Opera Company, Mme. Jeanne Jomelli; she has had immense success as soloist with the leading symphony orchestras and choral societies of the east. With Mme. Jomelli will appear Miss Marie Nichols, a young violin virtuosa, and Miss Magdalene Worden, accompanist. As Miss Nichols is said to be an artist of exceptionally high talent, the combination promises to be a very strong one. Early in December Los Angeles will have an opportunity of hearing George Hamlin, the celebrated American tenor, who introduced Richard Strauss' songs in this country. He is a general favorite in Germany and England, as well as his own country, where he is regarded as one of the best of the concert artists.

Also in December will be offered the greatest attraction of the entire season—Mme. Marcella Sembrich, prima donna soprano, who will be heard perhaps for the last time, as this is the farewell professional tour of that great singer, whose splendid musicianship gave her the unquestioned first place among the leading artists in today's world of music. She will be assisted by the well known baritone, Francis Rogers, and also by the popular young pianist, Frank La Forge, who has been a pleasing feature of the Gadski recitals.

The next offering of this course for the year of 1909 will be Fritz Kreisler, one of the most interesting and magnetic violinists of today, who comes late in December. Early in the New Year, as a fitting number for this course, will be the re-appearance of the greatest of all contraltos, Mme. Schumann-Heink, the one woman who has been able to pack the largest auditoriums in Los Angeles from two to three times

(Continued on Page 18.)

October Evening, Novelty Theatre, Tuesday at the ORCHESTRA a Concert Give ZECH That Will THE ; Sixty-Five Amateur Musicians

of

Organization

ZECH ORCHESTRA'S SECOND CONCERT.

Ambitious Organization of Skillful Amateur Musicians Again Announce a Program of High Class Compositions For Their Many Subscribers.

The Zech Orchestra, one of the most efficient and ambitious organizations of clever young amateur musicians ever appearing before the San Francisco musical people, will give the second concert of its second season at the Novelty Theatre on Tuesday evening, October 26th. William F. Zech, the brilliant director of this successful body of young musicians, has conducted the rehearsals with much care and serious attention to refined artistic details, and has finally succeeded to bring his splendid orchestra upon a basis of thorough musicianly calibre. The immense audiences that attended previous events of this organization will no doubt await with eager anticipation the advent of this new concert. The young ladies and gentlemen constituting this institution are so eager and so earnest in their endeavors to give adequate expression to their musical sentiments that anyone interested in orchestral music will find it an unalloyed pleasure to spend an evening with the Zech orchestra.

The organization now numbers about sixty players, and every group of instrument necessary for a complete symphony orchestra is represented. It is perhaps the most complete amateur orchestra ever organized in this city. Miss Olive Hyde, whose splendid violin playing has been admired before, will again play a solo with that artistic skill which earned her already the admiration of large audiences. The character of the program is such as to appeal to every enthusiast of genuine music, and when William Zech takes the baton in hand to give the signal for the opening number a crowded house will surely be there to give him a well deserved ova-The complete program will be as follows: Overture, "Fingal's Cave" (Mendelssohn), the orchestra; Suite from the Ballet "Sylvia" (Delibes), orchestra; Traumerei (Wuerst), violin solo with accompaniment for strings, Miss Olive Hyde; Scotch Dances Nos. 1 and 2 (Otto Langer), orchestra; Kaiser March (Wagner), orchestra.

SPANISH MUSIC FESTIVAL TO BE FEATURE OF PORTOLA WEEK.

Music has been well taken care of during the Portola Festival, which will begin in this city next Tuesday, October 19th. But surpassing every other feature in musical character, as well as in uniqueness, will be the great Spanish Music Festival which will be given under the direction of G. S. Wanrell in Dreamland Rink on Thursday afternoon, October 21st. While everyone of us admires the classics of the masters and duly appreciates the great masterpieces of the theoretical musical literature, there exists a certain class of music whose composers are either not known at all or are so unfamiliar to the average music lover that their names have remained obscure. In this class of music belongs the beautiful folklore of European countries which contains a number of vocal gems as brilliant and as precious as any and as dearly beloved by the people who have brought them down to a grateful posterity than the known classics have endeared themselves to the connoisseurs.

Every country in Europe has its folk-lore, and Spain is not an exception to the rule. But while nearly all of us are familiar with the German, old French, old English, Russian and other folklore, we are sadly deficient in our knowledge of the real Spanish folklore as occasionally sung by such artists as Emilio de Gorgorza. Mr. Wanrell's idea to enhance the interest of the Portola Festival with a concert which is to give us exclusively the caressing folklore of the people of Spain was certainly an excellent one, and will lend the festival an atmosphere of local color which perhaps surpasses anything to be offered during the week.

Royal Spanish March, Cassara's Orchestra: The Star Spangled Banner (M. Vogrich), Miss Fay Carranza, the popular California lyric soprano, full chorus and orchestra; address, Hon. George H. Cabaniss; Gloria a Espana (J. H. Clave), full chorus and orchestra; address in Spanish, remarks about the "Discovery of San Francisco Bay," by Prof. Joseph Hidalgo of the State University of California; solo, "La Partida," "The Farewell" (Alvarez), Senor Don Joaquin Sastre Wanrell, Cassara's Orchestra; Ay Que Risa (T. A. Clave), full chorus and orchestra; Spanish Dance in Aragon, Senorita A. Dulce and E. Ortiz; Military Chorus Honra a los Bravos (Clave), full chorus and orchestra; solo, Los Ojos Negros (T. A. Clave), full chorus and orchestra; Las Galas de Cinca (T. A. Clave), Malls Jota Choreada, full chorus and

orchestra. E. M. Schmitz at the piano.



MUSICAL NEWS ABROAD.

Augusta Cottlow has secured several excellent engagements in Europe for the coming season. On October 21st she will play with the Bluthner orchestra. During the winter season she will appear twice in England on two separate tours. She has also several applications for teaching, and will accept only a few pupils, as her concert engagements will not permit her to teach a big class.

Among the artists who appeared in London at the beginning of the musical season of 1909-10 which began on September 18th with a concert by Caruso, assisted by the Beecham Orchestra, were: De Pachmann, Sept. 25th (with a program containing eight Chopin numbers and compositions by Schumann, Weber-Hanselt, Mendelssohn, Liszt and Walter Imboden, and Kreisler on October 2d.

Beginning with Monday, September 20th, the Promenade Concerts in London entered upon their fifth successful week. The first concert of that week was devoted to Wagner, and the soloists were Edith Avans and Joseph Reed. The feature of Tuesday's program was the initial performance in England of Max Reger's "Symphonic Prologue to a Tragedy." The novelty on Wednesday evening's program was the maiden performance of Paul Graener's new symphonic poem "From Valleys and Heights." Other interesting numbers on this program were compositions by Bach, Boccherini and Saint-Saens, written for the viola da gamba and interpreted very skillfully by Jacques Renard. A new vocal scene by Webster Millar, entitled "St. Paul," was also among the most appreciated numbers of the Wednesday program. On Thursday the piece de resistance was the first English presentation of Paul Scheinpflug's "Overture to a Comedy of Shakespeare." Another novelty were Eric Coates' "Four New Shakespearian Songs," sung by Mrs. Wood. On Saturday, September 25th, a concerto for four violins by Ludwig Mauer was heard.

Gertrude Rennyson, the talented American dramatic prima donna soprano, who became known while a member of Henry W. Savage's English grand opera company, and lately was prima donna at the opera in Brussels, is now among the leading artists of the Carl Rosa Opera Company, which will open an engagement at Covent Garden, London, next Monday, October 18.

Among the novelties announced for the repertoire of the Brussels opera are: Strauss' "Electra," Puccini's "Madam Butterfly," De Bruille's "Eros" and Radoux's "Ondalette." At least one of these is not a novelty to us.

There is a rumor abroad to the effect that nothwithstanding De Pachmann's published decision regarding his last American appearance, he has been heard to say that he expects to again tour the United States during the season 1910-11. In time he may be the rival of Patti in regard to farewell performances.

Thomas Beecham, leader of Beecham's London Symphony Orchestra, will give a season of opera at His Majesty's Theatre, London, beginning next January. The repertoire will contain: "The Magic Flute (Mozart), "The Seraglio (Tschaikowsky), "The Pique Dame" (Moussorgsky), "Thais" (Massenet), "Le Chemineau" (Leroux), and "Muguette" (De Missa). The works by English masters to be included in the presentations will be "Village Romeo and Juliet" (Delius), "Dylan" (Holbrook), "Cinderella" (Forsymbol).

A concerto for two oboes, string quintet and piano by John Hendon, an old English composer (1690-1755), was found in the British Museum a few months ago and presented for the first time in public since the composer's demise in 1755.

The Quebec Symphony Orchestra of sixty-five musicians, under the direction of Joseph Vezina, will resume its concerts during the ensuing season.

The musical season in Quebec, Canada, opened on September 15 with a vocal concert by Abel Godin, a tenor, just returned from a thorough musical course in Paris. On September 17th Sousa's Band appeared there.

Between Friday, September 10th and Tuesday, September 14th, occurred the first German Brahms Festival in Munich. The five programs included all of the great master's most important compositions.

ALBERT ROSENTHAL TO GIVE CONCERT

IN THE PAFICIC COAST MUSICAL REVIEW OF OCTO-BER 2D I CALLED ATTENTION TO THE FACT THAT ALBERT ROSENTHAL, A YOUNG SAN FRANCISCO 'CELL-IST, WHO HAS ACHIEVED FAME ABROAD, WAS VISIT-ING HIS PARENTS HERE AND WAS UNABLE TO GIVE A CONCERT BECAUSE NO PROFESSIONAL MANAGER WOULD RISK TO GIVE A CONCERT FOR HIM. I OF-FERED ADVERTISING SPACE IN THIS PAPER TO ANY-ONE WILLING TO MANAGE MR. ROSENTHAL IN A CON-CERT. I AM GLAD TO SEE THAT THE APPEAL PROVED SUCCESSFUL. DR. ERNEST HORSTMAN HAS ASSUMED THE RESPONSIBILITY OF THE CONCERT AND AN-NOUNCES THAT THE SAME WILL TAKE PLACE AT LYRIC HALL ON TUESDAY EVENING, NOVEMBER 3D. THIS PAPER WILL STAND BY ITS AGREEMENT TO DONATE THE ADVERTISING SPACE, AS IT BELIEVES IN GIVING CALIFORNIA ARTISTS THE NECESSARY OP-PORTUNITY TO SHOW TO THEIR FELLOW CITIZENS WHAT IT MEANS TO BECOME FAMOUS. I TRUST THAT ALL THOSE INTERESTED IN THE ENCOURAGEMENT OF CALIFORNIA ARTISTS WILL BE PRESENT TO DO HON-OR TO ALBERT ROSENTHAL, AND TO SHOW THEIR AP-PRECIATION TO DR. ERNEST HORSTMAN, WHO WAS WILLING TO RISK THE MANAGEMENT OF A CONCERT BY A YOUNG SAN FRANCISCO ARTIST WHO HAS BEEN HONORED BY EUROPEAN AUDIENCES.

ALFRED METZGER,
EDITOR PACIFIC COAST MUSICAL REVIEW.

Miss Olive J. Tonks and Miss Marion Cumming entertained the guests of Mrs. Joseph Dupuy Hodgen at her home, 3838 Clay street, on the afternoon of October 1st with an interesting musical program. Miss Tonks, with her beautiful voice, gave an intelligent interpretation to selections from Beethoven, Liszt, Grieg, Mac Dowell, Nevin and Minetti, while Miss Cumming sang in most delightful manner a group of French and Scotch songs. Mrs. Grey Stillman Millberry was at the piano.

MUSICAL NEWS FROM THE EAST.

The Musical Courier is authority for the statement that Paderewski is writing a new opera entitled "Sakuntala." The paper further comments on this news item by facetiously remarking: "That is fortunate, for Goldmark's overture of the same name could be used as an introduction with unfailing effect. This is one of the most popular works in the whole symphonic literature.

The famous Worcester, Mass., Music Festival will take place this year on September 29, 30 and October 1. These festivals have now been held during a period of more than fifty years and may be regarded as some of the leading events in American musical history. It is about time that California follows suit in the matter of these music festivals.

A very interesting article appears in the Musical Courier of September 29, entitled "Music in New York in the Days of Fulton," from the pen of Esther Singleton. The article is no doubt published on account of the Hudson-Fulton celebration and contains matters of interest to musical people throughout the world. Here in San Francisco we will celebrate the Portola Festival next week and an article on the subject of "Music in San Francisco in the Days of Portola" would be in place, but would, for obvious reasons, occupy very little space.

According to the Musical Courier, Roy J. Harding broke the world's record at Richmond, Ind., on September 22, for continuous piano playing, in a contest that lasted thirty-six hours, thirty-six minutes and seven seconds, which beats the previous best time by four minutes and three seconds. The New York Sun reports the magnificent achievement and reassures an anxious musical world by adding: "Harding was almost a wreck when the test ended, but it is believed he will not suffer permanent ill effects."

(However, it is an ominous token that the Sun refrains from reporting the condition of the audience.—Ed.)

The Great Bach Festival

Spring, 1910

St. Matthew's Passion and B Minor Mass

Under the Direction of

Dr. J. Fred Wolle,

Founder of the Bach Festival in America

An Orchestra of Sixty

A Chorus of Two Hundred and Fifty

A Children's Choir of Five Hundred

Soloists of the Highest Standing

Associate Member Five Dollars a Year, Including Two Tickets for Each Concert Active Members No Dues and No Initiation Fee. : : : : : :

NOTICE TO SINGERS

Rehearsals for the great Bach Festival are taking place every Monday evening at Christian Church, Corner Dana Street and Bancroft Way, in Berkeley, and anyone sufficiently interested in the works of Johann Sebastian Bach to study the same thoroughly and participate in an Annual Festival, given in his honor, and for the purpose of permanently establishing the worth of his great Music in California, are invited to become members of the Bach Choir. Address Miss Lillian D. Clark, Secretary of the Bach Choir, 1522 Spruce Street, Berkeley, Cal. Phone Berkeley 3294.

IF THERE ARE SUFFICIENT APPLICATIONS FOR MEMBERSHIP FROM OAKLAND AND SAN FRANCISCO, REHEARSALS WILL BE HELD IN BOTH CITIES EVERY WEEK.

Elaborate Holiday Number!

THE PACIFIC COAST MUSICAL REVIEW is now preparing a large and handsomely illustrated New Year's Edition which will be published on Saturday, December 25th, 1909. Besides containing a Retrospective Review of San Francisco's Musical Life since April 18, 1906, the paper will contain special articles about Los Angeles Musicians and California Musical Clubs.

THOSE who do not advertise regularly in this paper will find the Holiday Number of the "Pacific Coast Musical Review" an ideal Advertising Medium as it will consist of an edition of not less than **Ten Thousand Copies**.

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MUSIC ACROSS THE BAY.

Rehearsals For Bach Festival Progressing Rapidly and Orpheus Club Concert Proves Successful.

By Elizabeth Westgate.

Oakland, October 11, 1907.

It is hoped that a sufficient number of Oakland and Alameda singers may wish to study the St. Matthew Passion of Bach, that a chorus may be formed to rehearse in Oakland. Dr. Wolle will, of course, conduct this hoped-for body of singers. The B Minor Mass is also to form a part of the two day festival next May. One hundred and fifty singers are now in the Berkeley chorus, and an associate membership already promises financial security. No dues and no initiation fees are now required from active members, the only expenditure being for copies of the required books.

Singers who have studied in Berlin, London and Boston, as well as everywhere on this Coast have already joined the Bach choir, which increases by ten or twelve each rehearsal. Miss Clark's enthusiasm does not diminish, and she hopes for two large organs, one at each side of the great stage at the Greek Theatre, and two choruses singing antiphorally, and a thousand public school pupils for the childrens' chorus in the

St. Matthew Passion.

Tomorrow evening, under the broad wings of the Berkeley Piano Club, Wilhelm Heinrich, the Boston tenor, will give a recital which promises quite wonderfully. Twenty-three songs including five by Debussy and six by Max Reger, are the offerings. Mr. Whelpleys settings of four of the portions of Tennyson's Maud are included.

The Club is essaying to give a series of concerts of a high class, bringing artists to Berkeley for the purpose of creating a real musical center there. The aim of the Club is truly commendable, and will, it should be hoped meet with success. There is no large hal available in Berkeley-more's the pity. Unity Hall is cosy and pleasant, but scarcely large enough.

The rehearsals of Mr. John Leechman's Cantata, the Captive Maiden, are going on apace under Mr. Roscoe Warren Lucy's enthusiastic direction. Mr. T. P. Wickes is to sing the bass solos, and his voice is said to be a full and sonorous one, and therefore well adapted to the part of the Prophet. The public performance will be in the first week in November.

The Melodrama of Hiawatha, for piano and reader, by Saidee Knowland Coe, is to be given by a pianist and Miss Lucy Knowland (reader), at Adelphian Hall, Alameda, on the evening of November 2nd. The event is given as a compliment to the music section of the club. Mrs. A. E. Nash, soprano and Stanleigh Ward MacLewee, tenor, are each to sing two Tuni Indian songs, harmonized by Charles Wakefield Cadma. Mrs. Coe's piano setting of Longfellow's poem is a unique and an impressive work, and employs genuine Indian melodies as motifs with remarkably telling effect.

Miss Ethel Preble's concert of Indian songs, collected with infinite pains by Charles Troyer, which she sang in costume last Friday evening, at a private studio in Berkeley, was well attended, and of intense interest. Miss Preble honored Signor de Grassi by giving his setting of seven of the quatrains from the Rubaiyat. The recital was carefully prepared, and greatly enjoyed.

The annual memorial service of the N. S. S. W., was given in the Oakland Unitarian Church yesterday afternoon before a very large audience. The program, one of the best ever

heard at these exercises was as follows:
Organ prelude, "Ase's Death "Peer Gynt" (Grieg), Wallace A. Sabin: Invocation, Rev. William Day Simonds; Opening remarks, Philip M. Walsh; Quartet, "Lead Kindly Light" (Dudremarks, Philip M. Waish; Quarter, "Lean Khindy Light (Dud-ley Buck), A. E. MacMillan, Clement Rowlands, J. F. Veaco, C. W. Castell; Piano solo Selected, Eugene Blanchard; Soprano solo, "These Are They" (Gaul), Mrs. Carolyn Crew Rasor; Memorial address, George W. Frick; Duct, "The Cruci-fix" (Faure), C. P. Rowlands and J. F. Veaco; Violin solo, nx (raure), C. F. Rowiands and J. F. Veaco; Violin Solo, "Elegie" (Old Italian), Miss Estelle Franklin Gray; Eulogy, Phil M. Carey; Barytone solo, "Prayer" (Tosti), Carl Volker; Piano sole, (Selected), Eugene Blanchard; Quartet, "The Long Day Closes" Arthur Sullivan; Benediction, Rev. L. Potter Hitchcock; Postlude in C, Henry Smart.

Mrs. Carolyn Crew Rasor, soprano, has just returned from a stay of five months in Los Angeles. This accomplished singer was heard yesterday morning at the services of the Oakland First M. E. Church. Carl Anderson has resigned

from that choir to take a position at St. Luke's, San Francisco, where a double quartet of men has been formed. bert Smith arrived from the East just at the psychological moment, and has taken Mr. Anderson's place in the Oakland choir, a place which Mr. Smith filled with vast acceptance for several years before living in the East.

The concert of the Oakland Orpheus last Monday evening, was almost the best as to the concerted work of the club, ever given by this notable organization. Only lack of space prevents detailed notice of every number, for its surpassing excellence as to shading, balance, attack, interpretation-all those virtues which make first rate chorus singing an aesthetic delight. Mr. Crandall's rather quiet baton does great things with his sixty singers, and there are few things-I know of none really: which they may not venture to do, and be sure of success.

Miss Estelle Gray, violinist, and Mr. Bulotti, tenor, were the soloists, and were received with every evidence of satis-faction. Miss Gray's advancement during her year of study in the East is marked. Mr. Bulotti's voice is of a beautiful quality, though he does not, at the very first "create an for his song, as we say. That he is capable atmosphere" of doing this was however proven by his singing of the little lyric, "A Bowl of Roses," one of the encores he vouchsafed. Mrs. Hughes accompanied with a fine discrimination.

The last concert of the first series of the Stewart Orchestral Society, brought out the largest audience of any of the series, a fact which augurs well for a second season. Maple Hall was crowded to hear the fine program which was printed here last week. The improvement in the ensemble playing is very noticeable, and the Mirella Overture in particular was worthy of the highest commendation. The Haydn Symphony, which opened the program gave evidence of thorough study, and throughout the program Mr. Stewart's good taste and his unusual skill in handling a large body of players was given full exposition. It was a concert of which Oakland may well

Miss Georgia Cope made her first public appearance since her return from four years in the East and Europe, and sang several delightful songs including Dost Thou Know, in Italian (from "Mignon") with much art, bringing out the various charming qualities of her voice. Eugene Blanchard gave the Weber Concert-piece with orchestra, displaying as he always does, a clear-cut, manful, brilliant technique. Mr. Blanchard played besides the well-known B flat Minor Scherzo or Chopin—without orchestra of course. His unlucky lapse of memory in the Weber piece was more than atoned for by his other work.

. Sevcik in Vienna, is accepting only twelve private pupils this season, and Cedric Wright, the young Alameda violinist, is one of these. Mr. Wright was a Sevcik disciple at Pragne, where the great Bohemian Master taught until this year.

*

Signor de Grassi is to give violin recitals in San Jose and Sacramento, during the present season. * *

Miss Anna Miller Wood after two or three successful recitals on both sides of the Bay, will leave for the East next Wednesday, giving several concerts on her way.

The half-hour at the Greek Theatre yesterday was given by Miss Helen Shields, contralto, of Pittsburg, and Los Angeles. Five thousand persons heard the program.

THE FUHRERS MAKE A GENUINE HIT.

Hardly anyone, least of all the management, expected that the Brahms Quartet, summoned by telegraphic communication from Los Angeles to fill a gap in the San Francisco Orpheum program on Sunday afternoon, would drive the audience frantic with noisy demonstrations of approval. Hardly any acteven the most extravagantly announced, created a more satisfactory impression. It is a most gratifying testimonial to the good taste of the Orpheum audience (from pit to gallery) that four unpretentious young ladies should arouse them to pro-longed enthusiasm by the simple means of good music well performed. Of course the future of the Brahms Quartet is assured, as their success was so decided that it forms an important feature in the Orpheum's history. This brilliant artistic conquest is of special interest to San Francisco and Los Angeles readers of the Pacific Coast Musical Review, as among its members are Miss Bessie Fuhrer, violinist; Miss Lucy Fuhrer, cellist; Mrs. J. D. Walker, vocalist and pianist.

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IN THE REALM OF THE THEATRE

Edited by JOSEPH M. CUMMING

GEORGE FAWCETT'S FINE ACTING.

In the Title-role of "The Great John Ganton" He Gives a Great Representation of a Modern Captain of Industry.

When Mr. George Fawcett, on the opening night of "The Great John Ganton" at the Valencia Theatre, responded to the customary demand for a speech from the star he very gracefully and tactfully told us that he had looked with considerable fear on his appearance here because San Francisco audiences were such fine judges of acting; that there were three cities that had the highest judgment—London, possibly New York and San Francisco; and with a few more complimentary remarks he concluded a very pleasant little speech.

How very fine it would be if Mr. Fawcett's good opinion of us were true, but is it? Of course each one of us thinks that he or she knows good acting when it is presented, but take our audiences as a whole do they appreciate it? Would an audience that appreciates fine acting halt the action of a play just to applaud some bit of sickly sentimentality or some loudvoiced pyrotechnics? Take the very audience Mr. Fawcett was addressing—in the second act, John Ganton's son and daughter, without his knowledge, are dining at a golf club with what he considers questionable company; as the old man dicovers them, it is a moment of suspense as you wait for the explosion, but the over-appreciative audience burst into loud and prolonged applause. Again, in the last act, when the old lion, the fighter who has downed every adversary save sickness, totters on the scene with pain written in every line of his face that brilliant audience seemed to think it the time for hilarious laughter. No, Mr. Fawcett, very kind of you, but not altogether true.

Not having read the book, "Ganton and Co.," from which the play was dramatized by J. Hartley Manners, I can not say how closely he has followed it. It doesn't make much difference anyway. Since "The Lion and the Mouse" started the style, the formula is about this: a big, domineering, successful business man who has trampled on everybody and everything on his way up the ladder of success is unabe to cope with his own children's love affairs, some beautiful and innocent young creature fiercely denounces him and "The miserable System of which you are the head" and immediately he sees a great light and all ends happily. In this particular play the young denunciatress springs the Christian Science or New Thought idea that "Thoughts are things" when she tells old John Ganton that all his tyranny and his wicked thoughts have entered into his body, become part of his tissues and are racking him with physical pain.

Having delivered myself of a long-standing grouch against people who will appland or laugh at the wrong time, and having expressed the above opinion of the play, it is about time to get cheerful. After all it isn't often that you can get a combination of an A-1 play and a topnotch actor and anyway a man like George Fawcett makes you forget the play in admiration of his superb acting.

John Ganton is a mixture of John Burkett Ryder in "The Lion and the Mouse." the character of the father in David Graham Phillips' story, "The Second Generation" and with a great deal of Old Gorgon Graham, the old pork-packer in "The Letters of a Self-made Merchant to his Son." Business, business, always business, domineering, tyrannical, ruthless and unscrupulous in getting results, with a grim sense of humor and under all a really tender heart. That's the kind of a man that George Fawcett realizes in the flesh and apparently he does not resort to make-up at all; his round head, his thick neck and heavy jaws give the feeling that here is a man of power and his manner of holding his head and half closing his eyelids gives still further the impression that he is one of the lions of Chicago's "Jungle."

Most of the support is good. Fanchon Campbell as May Keating rises to the denunciation scene very well, and besides, she dresses prettily. Very good work is done by Lucius Henderson as Laurence Delaney, a stock-broker with a shady reputation. He handled the goody-good lines of a too-late repentance quite cleverly.

To sum up—the superb acting of Mr. Fawcett and his good support more than make up for the inferior play, and the show is well worth seeing.

THE BRITISH PLAY CENSOR.

Apropos of the suggested censoring of our local theatres on account of a recent play that was beyond the limit of decency it is of interest to consider the time they are having in England on the question of abolishing the censoring of plays that exists there. The "King's Reader of Plays" is one of the relics of former years who still flourishes even stronger than Originally his job was to see that nothing was produced that might injure the reigning monarch in the eyes of the people, but about two hundred years ago, Henry Fielding, one of the geniuses of England's literature, turned his dramatic pen on the corruption of the British Parliament with the result that the censorship was made not only a royal, but a parliamentary institution, and which it still remains. George Bernard Shaw in one of his brilliant prefaces to his plays points out that Fielding, deprived of the right to express himself freely as a dramatist, took to novel writing, and that thereafter the English novel became one of the glories of literature, while the English drama has been its disgrace.

To-day, before a play can be produced, it must be read by the Censor, if more than one act long he receives a fee of two guineas, and if in his opinion it is not improper of immoral, it is licensed, otherwise, if it is produced, everyone from manager to stagehand is liable to arrest and fine. There is no appeal from the prohibition of the censor.

In recent years the Censor has prohibited plays of Ibsen, Sudermann, Hauptmann, D'Annunzio and Tolstoi. He has even prohibited Maeterlinck's beautiful "Monna Vanna," the ancient Greek masterpiece of Sophocles, "Oedipus Rex" and Shelley's "The Cenci" and has allowed all sorts of other trashy indecency to pass.

Every time he has prohibited any meritorious work like "Manna Vanna" the English papers have taken the matter up and finally the objections have become so strong that a parliamentary commission has been appointed to investigate the matter.

The commission has had many sittings, and has heard any amount of evidence, both for, and against abolition. Nearly all of the authors have spoken for abolition, the most prominent exception being W. S. Gilbert of Gilbert and Sullivan fame. Anyone in Great Britain can print anything he pleases, but if it is libellous or indecent he risks prosecution, but he does not have to ask permission first; and the very plays that are prohibited from production can be published the same as anything else. The authors claim the same right to have their plays produced without depending on the whim or prejudice of any one man.

While this claim seems unanswerable, British politicians are just as much afraid of the voters as any other politicians, and there is still a large class of people in England who regard the theatre as one of the special properties of the Evil One, and in the interest of morality—their morality—it must be bound as rigidly as possible.

Because we have had one indecent play here do we need anything like this?

Here is another instance of the restrictions they practice in England. There are a great many music halls in London, which cut very much into the patronage of the theatres. These music halls are very similar to our vaudeville houses, but they are not permitted to produce "sketches" or little plays. A while ago one of them made the attempt, and the theatre managers at once began action against it. It seems that the theatres are licensed by the Lord Chamberlain, the only authority to do so, and the music halls are licensed by the County Council for a general variety entertainment. So after a trial the music hall lost and had to pay a fine.

There is a play on the boards in New York at the present time called "The Intruder." The title refers to the new wife of a divorced man and the pay deals with the struggle of the step-mother to win her step-daughter's affection as against the influence of the girl's own mother. The newspaper advertisement of the play one Sunday was a good one. It said that step-parents, step-children and divorced people would naturally be interested in the play, so it set aside different days of that week, one day for step-fathers to receive free admission on application at the box office, one day for step-mothers, one for step-daughters, one for divorced women and one for divorced men.

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MAGNIFICENT PROGRAM FOR PORTOLA WEEK AT THE ORPHEUM

Portola week will be most delightfully celebrated at the Orpheum. The theatre will be brilliantly illuminated and tastefully and appropriately decorated within and without and the programme to be presented next week will be one of the most enjoyable incidents of the coming festivities. George Bloomquest, one of the most popular light comedians

that have appeared in this city, and now a full-fledged head-liner in vaudeville will appear in a sketch expressly written for him by Victor H. Smalley, called "Nerve." Mr. Bloom-quest will be supported by a capital little company which includes Rubyn Thorpe, Earl D. Dwire and Thomas Broom. He has scored a great hit in all the theatres he has appeared in.

Eugene Howard and Willie will present their immensely successful act "The Messenger Boy and The Thespian." They are both capital vocalists with a popular selection of songs, and their comedy places them in a class by themselves. The Hebrew Messenger Boy of Willie Howard brims over with fun and there is not a dull moment in their entire act.

Martinettis and Sylvester, two exemptionally streamous and

and there is not a dull moment in their entire act.

Martinettis and Sylvester, two exceptionally strenuous and agile comedians who are often called "The Boys with The Chairs" will introduce a novelty in acrobatics entitled "An Attempt At Suicide." While Joe Sylvester is a famous clown, Clark Martinettie is a remarkable athlete. Probably no pandock the strength of the probably on pandock in the probably of the tomimist has succeeded in the art of "falling" of "breaking a fall" as Sylvester has, and in many of his surprising tumbles it would seem that he had broken every bone in his body. All this is done with fine comedy effect, and the audience will readily agree that the act is appropriately called "An Attempt At Suicide."

Ballerini's Canine Tumblers will give a most wonderful exhibition of animal sagacity. Not a command is given or a whip used to them. Each has learned his part perfectly and whip used to them. Each has learned his part perfectly and exhibits the consciousness of his ability by a certain air of pride and self satisfaction. These little dogs are apt pupils and with them is associated a kitten in whom Mr. Ballerini takes a special pride. Their performance is a delightfully interesting one to children. Next week will terminate the engagement of that glorious Sextette, The Tuscany Troubadours, the marvelous Six Glinserettis and those diverting German comedians Carlina and Clark. It will be also the last of the gifted and popular actress Valerie Bergere, who in response to a numerously expressed wish will revive for the first time here in several seasons the charming comedietta "Billie's First Love," which in the opinion of many is her greatest vaudeville triumph. A new series of motion pictures particularly suited to the occasion will terminate the entertainment.

FRICK PUPILS IN GREEK THEATRE.

Four professional pupils of Romeo Frick, the Oakland vocal teacher, presented the "Half-Hour of Music" at the Greek Theatre, Sunday, Sept. 26th.

Although clouds threatened the first part of the program, a large audience (five to six thousand) gathered to listen,

a large audience (five to six thousand) gathered to listen, showing the interest taken in the work of Frick pupils. The program given was as follows: "La Dove prendre" (Mozart); Miss Lucy Van de Mark and Miss Amelia Laviosa; "Parla" (Ardite), Miss Edna Riley; "Il Balen" (Il Trovatore) (Verdi), Thomas Walker; Aria, "St. Paul" (Mendellsohn), Miss Van de Mark; Aria, "Luisa Miller" (Verdi), Miss Riley and Mr. Walker. Accompanist, John Hartigan. Mr. Armes, of the University Dramatic Committee, stated: "The work of the Frick pupils was of a high standard. Each soloist sang as an artist. It was not the work of pupils."

The San Francisco Chronicle wrote: "The program was one of the most successful of the season from a musical point of

of the most successful of the season from a musical point of view.

Mascagni is going to do the best he can in Rome at the Teatro Consanzi. He is going to give a kind of a review repertory, the first period including Monteverde, Peri, Cavalli; repertory, the first period including Monteverde, Peri, Cavalli; the second, Paesiello and Cimarosa, while the third will be devoted to Rossini, Verdi, Bellini and the neo-Italians. He says, very wisely: "I admit all expressions of art so long as their form is architectural. A work which is devoid of architecture is not even to be discussed." And we may add that among those musical works which have an architectural structure in this sense, none is more perfect than his own "Cavalleria Rusticana."—Musical Courier.

"Harper's Weekly" of October 2, has pictures of the per-formance of "Macbeth" in Maurice Maeterlinck's castle in France. The pictures are about the same as those of the "London Illustrated News" referred to last week.

Musical Review Rules That Will be Enforced.

Every advertising bill must be paid on the first day of each month. If not paid on or before the fifteenth of each month advertisement will be discontinued. If not paid on or before the fifteenth ont paid on or before the first day of the month following account will be turned over to collector.

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This paper will establish a list of California artists and church choir singers. Anyone desirous of appearing on this list, which will be forwarded to anyone likely to engage artists, may send in his or her name. No charge will be made for such entrance nor any commission charged in case an engagement is secured. If artist is not known to the editor by reputation he or she must satisfy him as to required competency. No charge is made for such examination.

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(Continued from Page 8.)

at each visit, and turn hundreds away. The closing event of the Philharmonic Course is the coming of Mme. Teresa Carreno, the greatest of all women pianists, who will be heard

in concert early in February.

In addition to these artists, Manager Behymer is bringing late in November the much talked of Dr. Ludwig Wullner, the great lieder interpreter, who seems to be more in demand for his second season in the East than he was for his first, which was certainly a most successful one. He is considered today the best paying musical attraction in this country. In March Mme. Tillie Koenen, the famous Dutch contralto, will be a new personality to concert goers. Her forthcoming tour will be her first visit in America, although she has been exceedingly successful in Russia, Germany and England. During the same month a decided novelty will be offered in concerts by a Spanish wonder, a child pianist, little Pepito Arriola, aged ten, who has been astonishing Europe, and is said to be a rarely gifted prodigy

For April the Flonzaley Quartet has been secured. This is reputed to be the finest quartet in the world; it is a Swiss organization, and for the last eight years has played nothing but ensemble music, the members not being permitted to play in orchestras, to teach, nor to appear with any other organiza-The season's final attraction will be the Walter Damrosch Orchestra and the famous dancer, Isadora Duncan, whose success in the East and in Europe has been nothing short of sensational. Her classic dancing, with which she interprets the musical compositions of the masters, has been

the talk of the day, so full is it of exquisite beauty and poetry.

The reserved seat sale for the Great Philharmonic Course. whose prices will remain the same as heretofore, will commence at the Behymer office in the Bartlett Music Company's store on Monday, October 18th. The first three days of the week will be devoted to the re-reservation of the season ticket holders of last year, and the regular seat sale will open to the public on Thursday, October 21st. -34

THE GAMUT CLUB.

The Gamut Club.—The Gamut Club of Los Angeles held its regular monthly meeting at Gamut Club Hall, on Wednesday evening, October 6th. There was a very large attendance and the finest kind of good fellowship prevailed throughout the evening. As usual the regular session was preceded by a dinner, accompanied by the liquid refreshments, without which a genuine musicians' feast would be incomplete, and after the inharmonious rattle of dishes had subsided President Charles Farwell Edson opened the artistic proceeding by calling upon Henry Balfour to entertain the members with an aria from "La Boheme." Mr. Balfour used to be a resident of Los Mr. Balfour used to be a resident of Los Angeles several years ago, but, according to the proverbial fate of the local prophet, he had to seek recognition elsewhere, and after the well known vicissitudes of the American artist seeking engagements without the assistance of a millionaire, Mr. Balfour finally found his opportunity and immediately conquered. He is now under contract for thirty concerts throughout the Southwestern territory. Mr. Balfour is worthy of every encouragement and every support that may be ten-dered him. He possesses a tenor of splendid timbre and pleasing flexibility and he sings with an emotional judgment and an artistic abandon that reveals the genuine spark of artistry imbedded in his heart. That such an artist has lived in California for so long without gaining the popular recognition which surely would reward him, if he only received adequate opportunities to be heard, once more proves our contention that there is something radically wrong somewhere on this Coast in the matter of giving opportunities to resident artists. Once more the necessity of a musical journal, that calls attention to these facts, has been demonstrated, and we will not rest until our Pacific Coast artists will receive the same attention that any other artist meets with, if we have to struggle and fight years to attain such aim.

Mr. Balfour aroused his audience to the highest pitch of

enthusiasm Matured musicians and men beyond the age of easily aroused sentiments shouted their approval and rewarded the artist with an ovation the like of which is rarely witnessed even at the Gamut Club. Our heart grew light under the influence of these genuine music lovers who place the ability of an artist above his name and fame. If we had an organization like the Gamut Club in San Francisco (and the American Music Society, provided our musicians take a hold of it, is likely to be just such an organization), many musical problems could be solved without difficulty and with certainty of success. Mr. Colby, one of the leading organists and piano teachers of Los Angeles, accompanied Mr. Balfour with that musicianly judgment for which all his colleagues

respect him. Mr. Balfour's brilliant effort was succeeded by a recitation by Mr. Fanning, an original song by Mr. Hill accompanied by Mr. Stebbins, and a piano solo by Mr. Stebbins.

The musical part of the program having come to a successful conclusion, the President called upon various members and guests for remarks. Isidor Dockweller, a prominent attorney of the Angel City, made quite an oration regarding the necessity of the Gamut Club, and, blending humor with pathos in referring to his financial connection with the Dobinson Auditorium, which is now the Gamut Club Auditorium, he retained the attention of his hearers to the end and evoked a salvo of applause at the conclusion of his brilliant flight of

The editor of the Pacific Coast Musical Review took as his theme the Music Festival now being launched in Los Angeles, and stated that such events can only then be successful when those interested in them believe in them and cause their remarks to carry conviction. Unless anyone espousing the cause of a deserving movement is able to inspire confidence in those people whom he addresses no interest can be awakened in any cause and such cause can never assume gigantic proportions and universal recognition. He asserted that the Annual Los Angeles Music Festival must be something magnificent, something so far above the ordinary that it rises as an isolated peak above every other endeavor so far attempted in the metropolis of Southern California. And unless this Festival is being arranged with this big point in view, and is carried out by a group of people who are themselves convinced of the magnitude of the event, and thus inspire enthusiasm among all those whom they come in contact with, thus arousing the spirit of energy and ambition among their fellowmen, the Annual Los Augeles Music Festival can never come to a successful end.

President Edson then called upon the committee appointed to make arrangements for the next jinks and E. E. Salyer and W. E. Strobridge, committee members who were present, suggested a plan of such unique proportions that the members enthusiastically approved the plan. Then the President asked Mr. Behymer whether the committee who had the preliminary plans for the big festival in hand were ready to offer any suggestions and Mr. Behymer's able report is found at the head of this article. The meeting then adjourned to be resumed on Wednesday, November 3rd.

(Continued on Page 20.)

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(Continued from Page 18.)

Music in the Public Schools .- In the same manner as Los Music in the Public Schools—in the Saine mainler as Los Angeles supports a unique musical organization that is doing things in behalf of musical progress in the Gamut Club, so this city is entitled to more than ordinary recognition in the manner in which it introduced good music among the public school children. There is no surer way to establish a genuine musical atmosphere in a community than by enabling school children—the rising generation, to partake of a healthy musical bill of fare. And to enable these children to take advantage of good musical offerings, it is absolutely necessary to bring the price of admission down to bedrock, so that every child, be it ever so humble, should be able to receive an advantage from this opportunity. Should any school child be so destitute as to be unable to afford even a very modest price of admission then there should be someone to see to it that such child receives sufficient support to enable it to partake of the same advantages which are accorded to its fellow students-provided there exists in the mind of the child a real craving to hear music. Charles Farwell Edson had the splendid inspiration to give the public school children in Los Angeles and other Southern California cities exactly such an opportunity. In order to make the prices right he suggested to engage only resident artists and there are a number of resident artists in Los Angeles thoroughly efficient to give these children as splendid idea as to what good music stands for. In this manner the children, by paying their ten and twenty-five cent pieces, secured a musical education of great value and the resident artists, by being paid with several hundred of these little ten and twenty-five cent pieces, had no reason to complain regarding adequate remuneration for their services. Here was a plan by which the rising generation benefitted through the ability of its own fellow citizens. Is this not a splendid proposition?

But, Mr. Edson's plan included an advantage which even he perhaps did not suspect and this advantage consists in presenting to the student the limited number of efficient artists residing in California, and thus implant in the youthful mind a loyalty and faith in these artists and prevent these children from falling into the error of their elders and consider themselves needful of constant changes of artists. This desire for constant changes engenders fickleness and puts musical taste upon a basis of insecurity and frailty, which it can never stand upon with confidence. "Once an artist—always an artist" should be the slogan of every music lover, and it should afford as much enjoyment and pleasure to hear the same artist in various programs as to hear various artists in the same programs. We are thoroughly convinced of the fact that children will be far more benefitted musically it they hear competent resident artists interpret extensive repertoires during a succession or series of annual concerts, than if they listen to great artists whose language they do not understand, whose philosophic musical sentiments are beyond their childish comprehension, and whose greatness and aloofness to them obscures the value of the musical impression made upon the youthful mind. And so we claim that the only way to benefit school children with concerts is to give them local artists of ability to interpret the works of the masters, for with these local artists, who should appear often, the children will become acquainted, feel at ease and hence will be more receptive to the musical influence, and less likely to be confused by the personal influence of greatness.

And naturally Mr. Edson's splendid scheme was a success. Financially it was nothing to brag about. It was, however, not a loss and the children gave evidence that they enjoyed it thoroughly. But, like in the case of the Bach Festivals in Berkeley, which through Dr. Wolle attracted thousands of people from the very kernel of the masses, and thus afforded a welcome opportunity to those who usually do not attend concerts, there arose a clique who envied Mr. Edson his success, and the hue and cry arose that Mr. Edson tried to monopolize music in the public schools and was making more money out of the scheme than he should. Surely humanity is still a very, very weak and narrow piece of creation when the only thing people can see in a man's successful endeavours in behalf of the multitude is the direct gain that may accrue to him from such an enterprise. Will the time ever come that an undertaking will be accepted for its moral value rather than for its intrinsic value? Suppose Mr. Edson should monopolize this phase of music in the public schools and should be the only one through whose efforts these children are able to cultivate a musical taste why should there be any objection? What is there criminal about Mr. Edson's work that Mr. Moore of the public schools should attack him in the public press? Must a musician who is endeavouring to accomplish something valuable for his community be constantly subjected to abuse and slander because someone else wants to do the same thing he is doing? Why in the name of all that is sensible can Mr. Moore not regard this plan from the standpoint of the school children? It seems to us they are the most important factor in this controversy. If they receive the necessary concert by local artists and they are satisfied and happy, why should there be any quarrel about the person who makes them happy? Why must there be always put at the door of the genuine reformer dishonest motives and selfish ends. If the world should be guided by such principles nothing decent could be accomplished and an obstacle would be put in the way of those desiring to introduce beneficial reforms.

We do not know who influences Mr. Moore in his hostile attitude toward Mr. Edson, neither do we care to know, but we certainly suggest to these people that they cannot serve the cause of music by venting their spite and their jealousy on any fellow human being. If they are anxious to bring resident artists before the school children why do they not work hand in hand with Mr. Edson or anyone else who has this cause at heart? Why do they not all join hands and work harmoniously toward one common good? Of one thing we are certain, if any efforts are made to bring great artists before the children nothing good from a musical point of view can be accomplished, for in the first place the small admission prices demanded of children is not conformant with worldwide fame; and secondly, the halo of heroworship for a great name will absolutely destroy any possible advantage to be derived from the musical part of the performance. Let the school children attend the regular concerts of great artists at reduced prices if they want to hear them, but for the sake of all that is reasonable do not crowd the resident artist from his rightful sphere and permit him to be sandbagged into oblivion by the great artists.

To give an idea what has been accomplished in the Los Angeles public schools last year we quote a few of the programs presented:

Popular Concerts Grade Schools—Series 1908-1909. Song Recital by Mr. and Mrs. Harry Clifford Lott, Temple Auditorium, November 25th, 1908. Organ—(a) Consolation (Mendelssohn); (b) Largo (Handel). Songs: (a) Serenade (Schubert); (b) Evening Star "Tannhauser" (Wagner); (c) The Two Grenadiers (Schumann); (d) Slumber Song (DacDowell); (e) A Maid Sings Light (MacDowell), Organ: Pilgrim's Chorus "Tannhauser" (Wagner), Song: The Toreador Song (Carmen) (Bizet). Songs: (a) The Little Irish Girl (Lehr); (b) The Drum Major (Newton); (c) Off to Philadelphia (Old Irish).

Entertainment Polytechnic High School Auditorium, Thursday, November 12th, 1908. The Krauss String Quartet—Arnold Krauss, first violin; Oscar Seiling, second violin; Julius Bierlich, viola; Ludwick Opid, cello. Program: Quartette Op. 44, No. 3, Molto Allegro Vivace (Mendelssohn); (a) Traumerei (Schumann); (b) Canzonetta (Victor Herbert); (c) Menuet (Boccherini); Death and the Maiden (Schubert); (a) To a Wild Rose (MacDowell); (b) Menuet (Beethoven); (c) Serenata (Moszkowski); (a) Au bord de la mer (Dunkler); (b) Humoreske (Dvorak); (c) The Been (Francis Schubert). Los Angeles High School—Song Recital, Presented by Charles Farwell Edson, assisted by Mrs. M. Hennion Robin-

Los Angeles High School—Song Recital, Presented by Charles Farwell Edson, assisted by Mrs. M. Hennion Robinson, pianist and accompaniste. Program: Love me or Not (Secchi); Rest I've None by Night or Day (Mozart), from Don Giovanni; The Lass With the Delicate Air (Arne); The Jester (Bantock); To Russia (Homer); Sweet Elleen (Greene); Rolling Down to Rio (German); Indifferent Marriner (Bullard); Go Make Thy Garden (Lynes); On the Road to Mandalay (Irevannio); Song of the Sword-Tofana (Cough-Leighton).

Third Recital Grade Schools—Simpson Auditorium, Wednesday, January 20th, 1909, by Charles Farwell Edson, basso and Mrs. M. Hennion Robinson, pianiste. "Rest I've None by Night or Day," Don Giovanni (Mozart); "Drink to Me only with Thine Eyes," Philostratus (Mozart); "Life and Death," Whitman (Neidlinger); "Lass with the Delicate Air" (Arne); "To Russia," Joaquin Miller (Homer); "Nancy Lee," F E. Wheatherly, M. A. (Adams); "Believe Me, if All These Endearing Young Charms" (Moore); "The Watch on the Rhine," Schneckenberger (Wilhelm); Consolation: "Spring Song" (Mendelssohn); Piano, Mrs. M. Hennion Robinson; Scarf (Mendelssohn); Piano, Mrs. M. Hennion Robinson; Scarf (Mendelssohn); "Go Make Thy Garden" (Lynes); "Three Little Chestnuts" (Page); "Oh, That We Two Were Maying," Kingsley (Nevin); "Rolling Down to Rio," Kipling (German); "Mother Mine," Kipling (Edson); "Molly," Teschemacher" (Lohr); "Armorer's Song," Harry B. Smith (De Koven).

Fifth Popular Concert—Grade Schools—Simpson Auditorium. Wednesday, March 24th, 1909. Blanche Ruby, soprano; W. F.

(Continued on Page 22.)

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IMPORTANT ANNOUNCEMENT. Beginning with the issue of October 1909, the Pacific Coast Musical Review will be increased to 24 pages, which size will occasionally be augmented to 32 pages... This will enable the management to add several new departments. The theatrical department will occupy two full pages, and will contain straightforward, unbiased and honest reviews of every theatri-cal performance of merit in San Francisco. These critical opinions, which will not be controlled by the business office, will serve as a guide to our readers in Oakland, Los Angeles, Portland and Seattle, and all interior cities of the Pacific Coast, in case these cities should be visited by com-panies first appearing in San Fran-

Besides this reliable theatrical de-partment, the Pacific Coast Musical Review will contain a page of late European news, and a page of the most important musical news from leading Eastern musical centers. The Los Angeles, Oakland, Berkeley and Alameda departments will be continued as usual, while more attention will be paid next season to Portland and Seattle. Additional features of the increased edition will be announced later.

In the 24-page issue advertising pages will be limited to 12 pages, and anyon applying for space after these 12 pages are filled must wait until a vacancy occurs. Special advertising rates can only be secured by those who keep their advertisement in these columns during the entire year. Those who desire to withdraw their advertisement during the two summer months must consent to pay a higher rate. Rates on this page will be IN CASE OF ANNUAL CONTRACTS: One inch, \$1.00; one-half inch, 50c, one inch, \$1.00; one-nair inch, 50c, and "Musical Directory," 25 cents per issue. We are desirous of securing as many ANNUAL ADVERTISERS as possible, and hence will, during the course of a year, give such annual advertisers repeated use of the reading columns or the front page. Those who do not advertise at all will not be entitled to advance notices for concerts, insertions of pictures, or other advertising matter. They will only receive a notice after a concert.

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Skeele, organist. Euterpean Quartet, Normal School Glee Club; Mary Burnham Orcutt, accompanist. Program: (a) Largo (Handel), (b) Melody in F (Rubinstein), Mr. Skeele; Star of Love (Dudley Buck), Euterpean Quartette; Spring (G. Henschel), Miss Blanche Ruby; The Marseillaise—Words and music Claude Rouget de Lisle, Mr. Dupuy and Euterpean Quartette. 1st verse in French, 2nd verse in English; (a) Evening Star, "Tannhauser" (Wagner), (b) Pilgrims' Chorus, "Tannhauser" (Wagner), Mr. Skeele; (a) You and I (Liza Lehmann), (b) May Morning (Denza), Miss Blanche Ruby; The Old Kentucky Home (Foster), Euterpean Quartette; (a) A June Day (C. Whitney Coombs), (b) A Little Dutch Lullaby (Patty Stair), Normal School Glee Club; Overture—Tradella (Flotow).

Sixth Recital—Grade School Series—Simpson Auditorium, Wednesday, April 21st, 1909. Los Angeles Woman's Orchestra, Harley Hamilton, conductor. Program: Grand March from "Aida" (Verdi); Finale from First Symphony (Beethoven); Selections from "Il Trovatore" (Verdi); (a) Opening of Second Act (Anvil Chorus); (a) Prison Scene from Fourth Act; Humoreske (Dvorak); Sextette from "Lucia" (Donizetti); Overture to "William Tell" (Rossini).

Now the above will give an idea of what these concerts at the public schools in Los Angeles represented. In the case of the song recitals, the English words were printed in connection with the program. Everything was sung in English, thus getting the youthful audiences accustomed to hearing their own language sung in concerts. On every program was a biographical sketch of the composer whose works were presented, thus giving the students regular lessons in musical history. Eye witnesses tell us that the children were exceedingly enthusiastic, very happy and very fond of the best in music as was revealed by their judicious demands for encores of certain things. Now Mr. Moore and those who influence him want to change this exceedingly satisfactory plan, introduce therein the foreign element of the visiting artist and ruin an otherwise beneficiary educational course, because they are afraid that a man who has planned all this might get a small thing and needs clarifying pretty badly

The Municipal Band Plans.-The Supervisors of the City and County of Los Angeles have voted the sum of \$10,000 and County of Los Angeles have voted the sum of \$10,000 to be expended on a municipal band during the ensuing season. The Mayor of Los Angeles has appointed a commission for the purpose of presenting plans how to spend this money. This commission consists of A. M. Salyer, representing the Chamber of Commerce; E. A. Geisler, representing the Merchants and Manufacturers Association; Charles F. Edson, representing the Gamut Club; W. Blanchard, representing the Art Association; and Mr. Edminsten, representing the Musicians' Protective Union. So far the commission has decided to present a report suggesting an expenditure of at least \$15,000 for the present year which would enable them to give two concerts a week during this season. At the same time the commission will suggest that next year \$25,000 should be devoted to the cause and thus give concerts throughout the year. Of course the pivot around which the entire contention revolves is the band leader. One faction desires to see Mr. Hamilton or Mr. Ohlmeier, both resident musicians in the saddle, while another faction wants to get Leandro Campanari for the job. possible that Mr. Hamilton, by reason of the dignity conferred on him as leader of the Los Angeles Symphony Orchestra, will decline to lead a Municipal Band at the same time. Anyway such acceptation might hamper his symphony plans. This would leave the choice between Mr. Ohlmeler, a competent local musician and Leandro Campanari, an interloper of the most vicious type.

It is needless to prove that, if any man is appointed, a local musician should receive the preference. We are not making any suggestions, but simply express our opinion from the standpoint of the policy of a California paper which stands up for California musicians. Mr. Campanari has no right to this position, because in the first place, he has never proved to be an accomplished band leader; and in the second place, he has ever since his advent in Los Angeles, sneered at local musicians, brazenly pronounced his superiority and done everything possible to sow discord in local musical circles. He has endeavoured to deprive deserving musicians of organizations which they have built up in years. He has endeavoured to belittle artists whose reputation has been established. He has done everything possible to wrest positions from local people who, by right of possession, were entitled to them. He has tried to do this, even to the extent of trying to obtain the symphony orchestra leadership under the plea that deserving

artists who locate in a city should receive the advantage of progressive spirit. In our opinion, Mr. Campanari is not efficient enough nor great enough to be entitled to this privilege, and if the citizens of Los Angeles cannot distinguish between a foreign braggart and a meritorious fellow citizen they deserve to reap the consequences of their gullibility.

(To Be Concluded Next Week.)

MADAME MAYNE WINDSOR'S CONCERT TOUR.

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The Pacific Coast Musical Review is in receipt of a hand-somely illustrated announcement containing press comments and the repertoire of Madame Mayne Windsor, the brilliant concert soprano of Los Angeles. Mme. Windsor left for Chicago last Thursday, October 7th, in order to resume a concert tour, under the direction of the Redpath Lyceum Bureau, including about forty engagements. The tour will extend until December 20th of this year. In this tour Mme. Windsor will be associated with May Shumway Enderly, the eloquent and versatile monologuiste, and both will appear upon the regular Lyceum courses, as well as before leading Women's Clubs and under regular theatrical managers, wherever such management may be convenient. Among more important musical centers to be visited by Mme. Windsor will be Chicago, Kansas City, Denver, Salt Lake City, Colorado Springs, Council Bluffs and Marshalltown. In Chicago the two artists will appear before the Press Club.

Mme. Windsor has selected a particularly choice program to be presented on this tour. The repertoire will include arias from "Lucia," "Rigoletto," "La Tosca," "La Boheme," "Magic Flute," a number of English, German, French and Spanish songs, and as a novelty this efficient cantatrice will present several of the Indian songs arranged by Troyer. Mme. Windsor sings these songs in the Yuni language and they have been received enthusiastically in Los Angeles and other Southern California towns where Mme. Windsor had an opportunity to present them. Previous to her departure from Los Angeles Mme. Windsor gave a most successful afternoon of song before the Crescent Bay Club of Ocean Park.

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THE ONLY MUSICAL JOURNAL IN THE GREAT WEST

SAN FRANCISCO, SATURDAY, OCTOBER 23, 1909

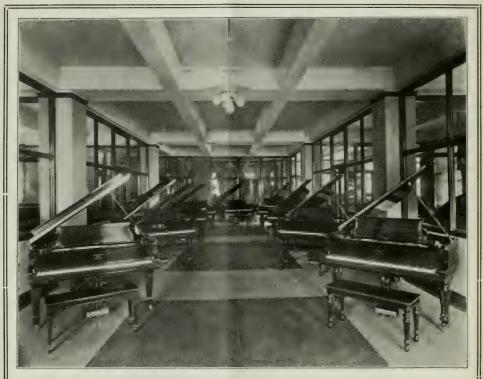
VOL. XVII, No. 4

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MUSICAL CALENDAR 1909-10.

Sousa and his Band (Dreamland Rink) Nov. 4 and 7, aft. & eve.
Mme. Jean Jomelli (Manhattan Opera House Co.). Week of Nov. 14
Dr. Ludwig Wullner
George Hamlin (American Tenor)Dec. 2, 5 and 7
Fritz Kreisler Dec. 12, 16 and 19
Lyric Quartette Pop Concert
Marcella Sembrich
Myrtle Elvin (Pianiste)February
Teresa Carreno
Madame Schumann-Heink
Mme, Tilly Koenen (the famous Dutch contralto)March
Pepito Arriolo (the Spanish child Violinist)
Maud PowellApril
Flonzaley Quartet (in Chamber Music)April
Damrosch Symphony Orchestra and Isadora DuncanMay

THE PORTOLA FESTIVAL.

Notwithstanding the fact that the historical reason for this week's Portola Festival is the discovery of the Bay of San Francisco in 1776, the actual basis upon which the celebration rests is the restoration of San Francisco after virtually complete destruction in the fire of April 18, 1906. Indeed, had it not been for the fact of this wonderful recuperation after one of the greatest disasters the world has ever seen, Gaspar de Portola, the first Governor of California, would never have been thought of and hardly any resident of San Francisco could ever have told you the year in which the Bay of San Francisco was discovered. And so, we suppose, the excuse of the discovery of this Bay serves as well as any other to tell the world at large that a rejuvenated, richer, more ambitious and more optimistic San Francisco than ever has taken her place among the world's great metropolitan centers and is again ready to entertain

its thousands of admiring visitors in a manner as only San Francisco can entertain them.

And in the same spirit in which we accept the discovery of the Bay of San Francisco as an excuse to celebrate the city's apotheosis we may accept the Spanish national colors, in the decorations, the foreign atmosphere in the nomenclature, and indeed all the glitter of royalty and matters equally foreign to the spirit of American national character and American Statehood. While we might have preferred something more typical of the modern spirit of California and the romantic symbolism that has ever graced this Golden State and its atmosphere of Sunshine, Fruit and Flowers, we may as well bury individual opinion beneath the ever inspiring and almost marvelous evolution from chaos into order, from despair into happiness, from destitution into prosperity, and while not exactly enlightened as to Gaspar de Portola's responsibility in these wonderful changes, we will gladly grasp the old gentleman's hand and exclaim with beaming countenance: "Well, old fellow, we are mighty glad to see you. We don't know why you have come here and why we are so glad, but we are glad to see you just the same, and bid you welcome."

And with the same good natured acceptance of old Gaspar's introduction into the restoration of San Francisco, we welcome Queen Virgilia. We do not exactly know what Queen she represents and, being told that she represents the Queen of Spain we are puzzled as to the relation between the Queen of Spain and the restoration of San Francisco, we take the Portola Committee's word for it, and are as glad to welcome Queen Virgilia as we are to pronounce Portola with the accent on the last syllable, and would even pronounce Alameda in the same way if Chairman P. T. Clay of the Portola Committee would ask it of us with that engaging smile of his.

We care naught about the past. The present and the future is our object. We realize the wonderful reconstruction of this beautiful metropolis, We are happy that it has recuperated from its temporary indisposition. We rejoice in the unique future in store for the State and city. We are happy that we live in a community so progressive, so ambitious, so optimistic, so proud and so artistic as this, and our joy is given materialization by the pageants, the colors, the electric lights, the fireworks, the ceremonies and everything represented in the carnival spirit. And if Gaspar de Portola and the Quen of Spain have nothing to do with modern California enterprise no one cares a rap-at least we don't-do you?

-11 DECLINE IN THEATRE AND CONCERT ATTENDANCE.

If the Theatrical Managers' Association of San Francisco believes that the present decline in attendance at theatrical performances is only a temporary condition, the gentlemen constituting that organization are sadly mistaken. The public's gradual disinclination to expend large amounts of money to gratify the greed for wealth among a few men who have virtually monopolized the amusement market of the United States of America has evolved from a series of circumstances that opened the eyes of the people to the effect that they have been imposed upon. The old saying that "you can fool all of the people some of the time, some of the people all of the time, but you can't fool all of the people all of the time," has been strikingly verified in this gradual but permanent disinclination on the part of the people to pay unreasonable admission prices for performances whose merit is not in conformance with the glowing promises made by ambitious press agents and greedy managers.

We are thoroughly convinced that the American public is gradually becoming enlightened in the same manner as the European public has long ago become enlightened regarding the true intrinsic value of theatrical and musical performances. A few years ago it was not considered unreasonable on the part of a manager to charge two dollars for a theatrical performance on the plea that it was produced in the so-called leading theatre, that it came from the East, and that it had seen several hundred performances in New York or Chicago. Today the attitude of the public is altogether different. A production must be sensationally advertised to crowd a house, and even then this abnormal enthusiasm would be found sadly lacking if a production inspiring the same would make another bid for support in the same community. Mr. Savage, for instance, very skillfully aroused the curiosity of the American people in regard to the "Merry Widow" and succeeded in gaining for it a spasmodic, abnormal and unhealthy enthusiasm, which cannot under any possible stretch of the imagination be of any prolonged duration, because the very insistence with which it was crammed down the throat of a palpitating, gasping multitude carried with it the inevitable nausea attendant upon an overloaded stomach, be the same of intellectual or physical character.

And this is the sort of theatrical diet with which the American public has been fed of late—sensational successes cleverly advertised by exaggerating press agents and forced into popularity by reason of one or two advantageous features sufficiently clever to please the masses. In this manner we find a musical comedy of the Eddy Foy-Frank Daniels-De Wolf Hopper-Jimmy Powers type enjoy spasmodic prosperity until the public, thoroughly satiated, has had enough of the swindle and stays at home hugging its hard earned dollars. Then we have that most disastrous of all evils-the star system. An actor or actress who has gained popular favor through the exposition of a role particularly suited to his or her capabilities is immediately picked up, put upon a pedestal and marked "Star." Then a playwright is commissioner to write a play bringing out the best points of the star's peculiar talents. Then a company—mostly a cheap road company—is selected to support the star, and pains are taken to engage people inferior to the well advertised central figure so that the latter's favorable points may be emphasized and so the public is asked to witness a play written to order, presented by a man or woman with a limited ability and supported by a cast as near the mediocre line as possible. This used to be the Nat Goodwin—John Drew—E. H. Sothern—Maxine Elliott—William Gilette-Henry Miller-Margaret Anglin and others like these-type of play. During the last two weeks we have had an example of such a play and star in the Billie Burke engagement. Here is a young woman who made a success as an ingenue in John Drew's company, and because of it she was picked up, a play written around her, and what would have made a delightful ingenue in a splendid company was ruined by an insatiable desire to rake in the dollars by means of the star system. But these written-to-order and "star" performances have also become largely a matter of indifference to the public, and instances of united

support in their interests are becoming less and less apparent.

And so we have shown how musical extravaganzas, comic operas, written-to-order comedies and dramas have gradually been so thoroughly over-produced that even a popular actor or actress elevated to starship can not arouse for them even a passing interest. And now we come to the third point responsible for this declination of public interest in the high-priced theatre. The vaudeville circuit, the moving picture shows and similar entertainments have awakened in the public mind the conviction that in order to be entertained it is not necessary to pay two dollars a seat. It is possible nowadays to spend a pleasant evening at a place of amusement for a price of admission ranging from five cents to seventy-five cents. There is no use arguing with the public on the variety in quality of these performances. We know of very intelligent people who consider a performance at the Orpheum far superior to most of the performances at the Van Ness Theatre. And in most instances these people are right. At the Orpheum they often may listen to comic opera, comedy, burlesque, drama, concert and witness athletics during one evening. At the Van Ness Theatre, while paying over twice as much money, they can only listen to one kind of a performance. The consequence is that at the Orpheum packed houses are the rule, while at the Van Ness Theatre pitifully empty seats spread desolation among the handful of people assembled.

Of course the theatrical managers will not continue to stand idly by and let the public attend cheap theatres while the leading theatres remain vacant. There is only one way of meeting such competition, and that is by bringing the prices down to the wishes of the people and raising the character of the performances by securing good plays, written for a complete cast of efficient players, and thus meet the public demand for evenly balanced performances of a certain artistic merit. In order to achieve this result it will become necessary to cut out the nuisance of extravagant salaries for stars and engage competent people at fair compensation, from the leading man down to the "super." Nothing in the nature of freak performances could attract anything like monster support in Europe, and gradually America is settling down to this same condition of demanding evenly balanced productions of an unquestionably literary or musical merit at a price of admission within the reach of everybody.

It must not be forgotten that the two dollars charged for each seat is not all the expenditure connected with a theatrical or musical entertainment. There is frequently an after-theatre luncheon, which quite frequently brings a four-dollar entertainment up to eight or ten dollars. A good many people consider the aftertheatre luncheon as a part of the evening's entertainment, and would not dream of doing without one or the other. Now, if eight or ten dollars is too much money to spend on one evening, the people will cut out one or the other. At present they cut out the Van Ness Theatre and attend the Orpheum, Alcazar, Princess, Valencia or Garrick, where they can listen to a delightful performance at less than two dollars. And this will continue just so long as the Van Ness Theatre presents disgracefully inefficient productions at topnotch prices. Some day the management will wake up and recognize the truth of these assertions, and we hope by that time it will not be too late.

THE EDITOR'S PRIVATE NOTEBOOK

A CHAT WITH MAUD FAY.

Distinguished San Francisco Diva Talks Interestingly and Convincingly of Vocal Study and the Efficiency of Her First Teacher Madame Anna von Meyerinck.

The ordinary interview, as it appears in the Sunday newspapers, is usually the result of an at random selection among the various actors or actresses appearing on the local stages during the current week. Inasmuch as hardly at any time there may be found among these people anyone sufficiently prominent or sufficiently intelligent to justify devoting an page to a chat which should contain valuable information, it is but reasonable to conclude that these interviews are mostly a waste of space. I am certain that the average reader very rarely takes the time to read an interview, and the truly competent newspaper man despises it as he would the plague. It has become as much of a nuisance as the comic picture section, and is apparently only retained because the business manager possesses the erroneous conviction that the readers want such stuff. The fallacy of the daily newspaper interview is easily apparent when an artist of real merit comes to San Francisco, and when this artist may be interviewed in such a manner as to divulge information not only interesting to the average reader, but exceedingly instructive and valuable to those students of art who look upon a great artist as one who has conquered a world, and thereby has achieved a victory which they themselves are eager to attain. In other words, a great artist, victorious in his or her battles, has many things to say that would eagerly be perused by thousands of hungry souls. And so we find the condition among the daily newspapers of San Francisco so deplorable that when an artist who has achieved such brilliant triumphs as Maud Fay, prima donna soprano of the Royal Opera in Munich (and a San Franciscan), that the whole-page Sunday interviews are devoted to the Valerie Bergeres of Orpheum fame and the Billie Burkes of ingenue reputation. Neither of these two are really worthy of an entire page in a big daily newspaper, because neither of these two has anything valuable to tell the public.

It is true one or two daily newspapers gave Maud Fay certain space, giving information about her arrival, the length of her visit, her success in Munich and additional personal matters. At no time, however, did these reports contain information of that value to music students and to music lovers which a successful artist like Miss Fay could divulge were she permitted to tell them in print. We know positively that Miss Fay says enough in a half hour's conversation to give an intelligent writer enough material for two pages in a daily paper. And so having noticed this deplorable lack of inforgathered by the reporters of the daily newspapers mation from Miss Fay, we thought it but a duty to the readers of this paper to discover personally whether Miss Fay had really nothing to say or whether the reporters had not sufficient intelligence to differentiate between that which is valuable and that which is less inclined to wet the reader's appetite for news. And so we took the necessary steps to arrange an appointment with Miss Fay, and as we supposed the diva tells innumerable little things which are of inestimable value to students and to music lovers, but which the reporters evidently did not consider sufficiently important to introduce in their articles.

Before the actual commencement of the interview I could tell that Miss Fay really has become a great artist. In the first place, she does not rise until the noon hour, and in the second place, she has everyone around her paying that homage which a King or Queen (be it of song or politics) usually receives from everyone. I have known Miss Fay in her pre-European days, and even then she had that regal carriage and that superior mental attitude that divides the genius from the commonplace, and so my anticipations prevented either awe or surprise. If you should meet Miss Fay now, after her big success, you will find her the same in her handsome, strikingly commanding personality and in her direct, straight-from-the-shoulder views of conditions and people. With a ringing and penetrating voice of musical modulation she hammers her ideas into your mind with tack-hammer-like force, and by splendid arguments she rivets them on the other side so that you cannot fail to retain them and recognize their value. I could listen to Miss Fay for days and weeks without

becoming weary, because she talks incessantly such a volume of common sense, such a series of logical conclusions and matter-of-fact conditions that merely listening to her convinces one that she has not only studied, but that she has devoted a great deal of her time to self-education, to the dissection of human nature, and above all, to the study of all those things that combine to make art a noble and magnificent intellectual power.

"The trouble with the young American student, and especially the young women," said Miss Fay, "is, that they are too ambitious. They seem to think that all they have to do is to go abroad for a year or two, take lessons from a prominent teacher and then go on the stage or upon the concert platform and earn thousands of dollars. There is no art in existence that puts such strenuous demands upon the student as the vocal art. And the most important feature of this art is the correct placing of the voice. As a matter of fact, it takes several years to bring the voice in that condition where it is no effort to sing, where vocal declamation becomes as easy as talking, and where all danger is passed as to sudden loss of voice or frequent stubbornness of the vocal chords. Indeed, unless the voice is properly placed no singer can ever hope to become permanently successful. The placing of the voice is an art in itself, and only few teachers have mastered it. If the student really is serious regarding his or her artistic triumphs it is necessary to undergo a long and strenuous period of voice placing and of getting the vocal chords in that condition which brings them under the command of the singer's mind. Any student who desires to study singing upon the get-rich-quick plan can never accomplish much in the world of art.

"I can not emphasize too strongly the fact that I could never have succeeded as quickly as I did had I not had the proper foundation right here in San Francisco, before going abroad. Had Mrs. von Meyerinck not trained me in a way that was according to the principles of correct music study I could never have continued where I stopped here, but would have been compelled to devote a long time to learn many things all over again. In Europe the teacher takes it for granted that the student possesses higher intellectual powers than he actually does. If the teacher tells the pupil a certain technical fact connected with singing he expects such pupil to understand what he means and without giving the reason why such a fact exists. Unless a vocal student is told why such and such a thing is the case he can never fix it so thoroughly in his mind as he can when a reason is given him for every technical point. Many vocal students with splendid material are ruined, because the teacher assumes that they have more intelligence than they actually possess and that they grasp a meaning far readier than they actually do. In this manner teacher and student misunderstand each other and the teacher is always blamed for the incapacity of the student, when as a matter of fact quite often the application and absorption on the part of the student is responsible for his failure to imitate the teacher's illustration. And so Mrs. von Meyerinck had prepared me in a manner where I could readily grasp what was told me by Madame Organi without asking unnecessary questions and without being injured by a system that demands merely following instructions and not asking reasons why.

"And with all my preparation, with all my years of study, it still required three months of technical instruction before Madame Orgeni would even think of permitting me to begin When the placing of the voice is complete repertoire study. then begins the battle of the study of repertoire, which in itself is a very long and hard struggle. Here, too, Madame von Meyerinck had prepared me advantageously and saved me a long period of unnecessary worry. As a rule when students sing for European masters they select a florid operatic aria. They could not commit a graver error. A truly great teacher will immediately tell them to stop and will regard them in disgust. What a serious musician in Europe demands is a knowledge of classic songs, and here I came to Europe with a repertoire of one hundred and twenty-two songs which, at that time, proved of immense benefit to me, for I knew how to sing them correctly, to the satisfaction of all the people I sang for, and which even now I use in my concert programs. I not only knew how to sing those songs, but I had learned them by heart, which always makes a deep impression upon the musical scholar.

"The benefit of my tuition in San Francisco extended even as far ahead as my stage career. In Europe you have no opportunity to study ensemble singing. You are taught your roles and your songs, but you never sing together with anyone else. The result is that in the event of a public performance you are asked to meet an entirely new condition at a time when you are already unstrung and when your nerves are at high pitch. Still you are expected to sing in ensemble in the same manner as you sing your solo. So that in the event of operatic performances you never sing with orchestra and chorus, and all the scenic and technical effects until the evening of the performance. Here Mrs. von Meyerinck's excellent method of ensemble study proved of inestimable value to me, and I could never be too grateful for having had that experience. Furthermore, the study of harmony, which no

"But there is one particular point that can only be gained in America, and which is impossible to achieve in Europe, and that is thorough, conscientious, vigorous character training. This cannot be done any better anywhere than in America. If a young girl leaves her home in this country before having undergone a satisfactory course of character training resulting from her freedom of action, her independence from conventionalities, her association with men of her own age and views, and the perfect ease in her deportment as long as she adheres to proprieties-that is something which Europe can never give her, and if, as I said before, a young girl leaves her country before she has had the advantage of this character training and comes within the influence of European conventional life, she will be lost and will not be able to retain her social and moral standing. Too many American girls go abroad before they have learned how to take care of themselves, and although an American girl is forgiven for a great many things because she is 'merely' an American, it becomes necessary to convince the European mind that 'merely' an American means a great deal, and although such an American may take liberties and may shock conventionalities she can, as I have reason to know, command the respect and esteem of every European lady and gentleman, provided she has learned how to deport and carry herself through a course of stringent character training in her own country, before leaving for foreign shores. But that girl deserves to be pitted that is permitted to go broadcast in a European musical center without having learned to be mistress of her own actions." ---

THE SOUSA CONCERTS.

John Philip Sousa, the most widely known American musician, and the man who has written marches that have inspired the armies of every civilized country, will again be with us on Thursday, Nov. 4, with his magnificent band of fifty-five players. Eight concerts will be given at Dreamland Rink, four being matinees and four evening concerts.

At the concert of Friday night, Nov. 5, a number from W. J. McCoy's "Hamadryads" will be given. Complete programs of these concerts may be obtained at the box office, which opens at Sherman, Clay & Co.'s, Monday, Nov. 1, at 9 a. m. Popular prices will prevail, viz., 50 cents to \$1.00, and chidren half price at the matinees. Monday afternoon and night, Nov. 8, special programs will be given at the Greek Theatre of the University. In case of rain or cold weather the concerts will be given in the Harmon Gymnasium. Seats will be on sale at Sherman, Clay & Co.'s, both Oakland and San Francisco, and at Tupper and Reed's, "The Sign of the Bear," and "The Co-Op Store" on the campus.

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A very enjoyable and successful musicale was given on Saturday night by the pupils of Mrs. M. Venjohann Prugh, assisted by Miss Lillian Nagel and Mr. Prugh, violinists, and Miss Beth Van Haltren and Miss Nagel, vocalists. The affair was held at the beautiful home of Mrs. Geo. Van Haltren, 552 Merrimac street, which was tastefully decorated for the occasion. Among those present were Mr. and Mr. Geo. Van Haltren, Mr. and Mrs. Prugh, Mrs. Venjohann, Mrs. Mark Everson, Mrs. Cougga, Miss Tilda Schalitz, Miss Alice Schalitz, Miss Genevieve Couzza, Miss Alice Sanford, Miss Alice Morgan, Miss Beth Van Haltren, Miss Dorothy Van Haltren, Miss Ruth Everson, Miss May Bolger, Schultz, Miss Beth Van Haltren, Miss Borothy Van Haltren, Miss Ruth Everson, Miss Marie Pohl, Mildred Smith, Maxine Shell and Master Phillip Nagel. Selections were rendered from Von Weber, Grieg, Schubert, Schumann, Godard and Wagner.

Miss Delia Griswold created an excellent impression when singing two contralto solos: "Dolly Shall Be Mine" (Harold Fraser-Simson), and "Flower Song" from "Faust" (Gounod) at a concert given during the session of the Convention of the Judges of the Juvenile Court, the Probation Committees and the Probation Officers of California at the California Club Hall on October 15th and 16th. Miss Griswold's pupils will give their second recital on Wednesday afternoon, November 3d, at Sherman, Clay & Co.'s Hall.

THE ALBERT ROSENTHAL CONCERT.

Albert Rosenthal, the brilliant young San Francisco cello virtuoso, who scored remarkable successes in Europe and the East, has just appeared in Sacramento and made an excellent impression, as will be seen from our Sacramento letter by Mrs. Albert Elkus in this issue. Mr. Rosenthal's San Francisco concert will take place at Lyric Hall on Wednesday evening, November 3d, under the direction of Ernst Horstman, and it is to be hoped that our musical cult will be well represented to do honor to this successful young San Franciscan.

Mr. Rosenthal studied with such masters as Anton Hekking, David Popper and Mr. Becker, the foremost pedagogue of the cello in Europe, and his concert in Berlin was one of the most atristic successes which have ever been witnessed in Germany's fastidious metropolis. Owing to the success of this concert, Mr. Rosenthal received flattering offers from prominent New York managers, and he appeared in several concert tours in this country until a month or two ago, when he interrupted his travels to pay a visit to his parents in this city.

Mr. Rosenthal has a host of admirers and friends in this city who are anxious to hear him and everyone seriously interested in music should make it a point to attend this concert, not only because it is a meritorious event, but also because a young artist living in this city and making such splendid headway should be honored by his fellow citizens. The program, which is an exceedingly interesting one, consists of the following numbers:

L. Valentini—Sonate (17th Century); Bach—Air; Schumann—Andante; Boccherini—Rondo; Dvorak—2d Movement (violoncello-concerto); Piatti—Fantasie "Linda de Chamounix"; Tschaikowsky—Chant Triste; Davidoff—At the Fountain; Popper—Hungarian Rhapsody.

---It is promised that music lovers will enjoy a distinct treat in the presentation of Amy Woodforde-Finden's "Pagoda of Flowers," which is scheduled for production at Ye Liberty Playhouse, Oakland, Tuesday evening, November 2, in conjunction with an elaborate entertainment given for the benefit of Fabiola Hospital. This tuneful composition which, for want of a better name, may be termed a music-drama, will on that occasion be given its first production in costume and dramatic setting. It has been sung with great success in concert in London and New York during the past two seasons. The work is exceedingly interesting and, in some respects, is said to remind one of Puccini's "Madame Butterfly." Pagoda of Flowers" is being staged under the direction of Miss Georgie Cope, an Oakland girl, who has but recently returned from two year's study in Europe, and who will sing the contralto role. Other soloists will be Mrs. Grace Davis Northrup, Carl Anderson and Lowell Redfield. The choruses will be sung by men from the Orpheus Club and a number of Eurydice Club girls. Paul Steindorff will conduct. The costumes will be Burmese, for the scene is laid in Burmah, and are said to be extremely beautiful. Seats for the benefit are now on sale at Kohler & Chase and Sherman, Clay & Company music stores in Oakland.

THE ZECH ORCHESTRA CONCERT.

The second concert of the season 1909, to be given by the Zech Orchestra at the Novelty Theatre next Tuesday evening, promises to be one of the most delightful events of the season. The young musicians have rehearsed dligently, and there is no reason why the program should not be presented with that energy and that musicianly temperament which one has a right to expect of the Zech Orchestra. William F. Zech, the director, is very conscientious and would not permit any number to be presented unless it had been behearsed sufficiently, and thus would be enjoyable to most conscientious music lovers.

Manager Will L. Greenbaum announces that he has secured the Novelty Theatre for many of his concerts this season, the location being far more convenient than Christian Science Hall, and the acoustics being better. There will be quite a few musical affairs given at this house, and Mr. Greenbaum is prepared to rent it for concerts, lectures, amateur performances, etc.

John Morrisey, the well-known and well-liked resident manager of the San Francisco Orpheum, returned from St. Louis last Monday, where he spent a week devoted to business and pleasure combined. Mr. Morrisey, as could hardly be otherwise expected, enjoyed himself thoroughly, and was the recipient of all those courtesies which his numerous friends in all parts of the country are always eager to extend to him.

THE MUSICAL OUTLOOK FOR LOS ANGELES. V

Von Stein Academy's Ambitious Plans, J. P. Dupuy and His Work, J. B. Poulin and His Choral Societies, Frederick Stevenson's Latest Compositions, the Organists' Association, And the Plans of Various Southern California Musical Clubs.

BY ALFRED METZGER.

(Continued from last week's issue.)

In last Saturday's Pacific Coast Musical Review I spoke at length of the big movements now in progress in the metropolis of Southern California. I pointed out the organization of a committee to further the plans of the big Music Festival to take place next spring. I referred to the orchestral situation, the advantages to be derived by local artists, the pleasure in view for the musical public from the engagement of visiting artists by L. E. Behymer, the indefatigable impresario, the good work of the Gamut Club, the excellent plans prepared for the public school children, and the plans now under consideration for the permanent establishment of a Municipal Band. Today we will conclude this review by referring to plans by private institutions and individuals, thus proving that in Los Angeles the inner home life and the public life of music harmonize well and creat what is termed a musical atmosphere. There can not be any doubt regarding the fact that in Los Angeles this so called musical atmosphere is far more apparent than it is in San Francisco, and it could be established in Northern California just as well, if the musicians and the musical organizations would, like in Los Angeles, work side by side instead of against one another. But let us resume our discussion of Los Angeles musical plans.

THE VON STEIN ACADEMY .- The management of the Von Stein Academy of Music announces very ambitious and artistic plans for the coming season. This institution will give regular monthly faculty recitals at Gamut Club Audi-The first of these recitals will take place at Gamut Club Auditorium on Thursday evening, October 28, and after this, one recital will be given at the same place once a month. The participants will be artist members of the faculty only, and all pupils of the institutions will be admitted free of charge. Admission to outsiders will be twentyfive and fifty cents, and school children will have a special rate of ten cents, thus receiving the advantage of a musical education.

There will also be given, under the auspices of the Von Stein Academy of Music, two or three chamber music concerts by a very efficient organization, consisting of Wenzel Kopta, first violin; Julius Bierlich, second violin; Robert Eckhardt, viola; Mrs. Elsa von Grofe Menasco, cello. concerts will be principally subscription events, and will be conducted upon that highly artistic basis for which Wenzel Kopta has long since been known to every serious musician on the Pacific Coast. The Von Stein Academy of Music and Los Angeles are very fortunate to have in their midst a musician of such fine calibre as Wenzel Kopta.

There will also be given a violin and piano recital by Heinrich von Stein and Wenzel Kopta, some time during November. Mr. von Stein is an excellent pianist and ensemble player. He possesses a refined musical temperament, is quite a scholar in the matter of virtuoso performances, and may be classed as a pianist in the same category that Wenzel Kopta belongs as a violinist. A concert by two such eminent musicians should be attended by colleagues as well as students, and Los Angeles can not demonstrate its title to being considered a musical community more emphatically than by making these concerts worth while giving.

During my sojourn in Los Angeles I attended one of the weekly pupil recitals of the Von Stein Academy, and again bore witness to the splendid training accorded the disciples of this ideal school of music. The pupils played the various compositions upon the appended program with a surety and an intelligence that would have done honor to anyone who had been especially prepared for them. I have never attended a pupil recital in San Francisco that was superior to this Von Stein recital, and I have attended quite a number of musical affairs in this city (professional and amateur) that were in certain points considerably inferior to the weekly musicales of the Von Stein Academy of Music in Los Angeles. If you consider that fifty-two of these recitals are given during the year without rehearsals and without the pupils being aware that they will be called upon you may be certain that here is something worth while accomplished. The fact that none of the students know what they are called upon to play, and whether they are asked to play or not was evidenced on this occasion, when two pupils of two different teachers played the same composition, as will be seen upon the appended program:

Menuet (Xaver Scharwenka), Miss Rose Obenhaus; Scherzo (Wollenhaupt), Edward Wickern; Polonaise (Seifert), Henry Wheeler; Impromptu G flat (Reinhold), Miss Dora Brown; Prelude B flat (Chopin), Miss Nellie Brigham; Prelude B flat (Chopin), Miss Blanche Skelton; Souvenir (Jadassohn), Victor Nemechek; Souvenir (Jadassohn), Miss Loretta Payson; Reverie (Tschaikowsky), Raymond Schouten; Mazurka (Godard), Miss Mona Newkirk; Impromptu B flat (Schubert), Polonaise A major (Chopin), Clarence Bates; Ballade G minor (Chopin), Valse A major, Op. 17 (Moszkowsky), Miss Clara Russakov. Ensemble numbers-Ballet-Scenen (Edwin Schulz), two pianos, four hands, Miss Mona Newkirk and Clarence Bates; Symphony C major (Schumann), two pianos, eight hands.

J. P. DUPUY'S ENTERPRISES .- Besides his large vocal class, Mr. Dupuy is in charge of the vocal department of the Y. M. C. A. and a Glee Club, which was organized a little over a year ago, and which scored a brilliant success from the time of its organization. The Glee Club numbers now thirty-five members, and in conjunction with the Y. M. C. A. Orchestra will give three concerts during the coming season. The Orpheus Club, one of the best male choruses on the Pacific Coast, will give three concerts this year. It has now forty-five voices and its membership being limited to fortyeight voices, the club will soon be inaccessible to applicants unless they consent to be put upon a waiting list. Mr. Dupuy is very careful regarding the material in his club, and even now certain voices are constantly rejected because of their inadequacy. The last concert of the Y. M. C. A. Glee Club, of thirty-five voices, will have the assistance of the Trinity Choir of thirty-five voices and thirty ladies from the Y. W. C. A., making a total chorus of one hundred voices, under the direction of J. P. Dupuy. The Euterpean Quartet, a male quartet of superior artistic faculties, under Mr. Dupuy's di-The Euterpean Quartet, a male rection, will begin its twentieth season next December. quartet has had only one change in its personnel, and that was twelve years ago. Having sung together for so many years the members, as may naturally be expected, sing like one individual.

J. B. POULIN'S CHORAL CLUBS.—The three big choral societies under the direction of J. B. Poulin have begun their regular rehearsals for the coming season with great enthusiasm, and a determination to advance still further on the road to success. In number they exceed the membership of all previous seasons, and there are considerably more than two hundred voices rehearsing under Mr. Poulin's leadership at least once each week. The Ellis Club have already planned their four public performances with programs of unusual worth and dignity. Some favorites of former seasons will be repeated, such as "Frithiof" by Max Bruch, "The Lord of Dunderberg" (Brewer), "St. John of Patmos" (DuBois), and others. Of new works the club will perform quite a number, among them "Nideros," by Protheroe, which is already being rehearsed. At least two of the concerts will have the accompaniment of a full orchestra.

The Woman's Lyric Club, of one hundred voices, will perform the following cantatas: "The Fate of Princess Piyo" by Henry K. Hadley, "A Ballad of Loraine" by Hammond, "The Henry K. Hadley, "A Ballad of Loraine" by Hammond, "Veranda" by Koechlin, as well as the usual quantity

lighter works.

The Temple Baptist Choir, of seventy voices, will render, in addition to the regular weekly chorus services, several larger works for special occasions. Among these will be The Nativity" by Dr. H. J. Stewart for Christmas, "The Holy City" by Gaul and Gounod's "Gallia," and an Easter cantata. Mr. Poulin never anticipated a winter's work with so much pleasure as he does this year, for he feels that with the good results of previous seasons to their credit, the clubs may safely count on the support of the general public, which is ever ready to patronize and encourage any movement in behalf of musical progress and art culture.

FREDERICK STEVENSON'S COMPOSITIONS-The Oliver Ditson Company has compiled a series of circulars setting forth Mr. Stevenson's most important works. There is one particularly interesting announcement which groups a number of these works in paragraphs suited for particular seasons. As many of our readers are interested in good church music we will quote these for their especial benefit.

Festival and Thanksgiving—The Lord is King, Praise the Lord, O Jerusalem, Behold Thou Shalt Call a Nation, Hear,

(Continued on Page 18.)

METROPOLITAN OPERA HOUSE PROSPECTUS.

The Metropolitan Opera House of New York has issued its prospectus for the season extending from November 15th, to April 2d, 1910. According to this prospectus Giulio Gatti-Casazza will be again the general manager, while Andreas Dipple once more assumes the position of administrative manager. There have been engaged this year not less than eighty-one soloists, among whom are 21 soprani, 16 alti, 19 tenori, 14 baritoni and 11 bassi. There will be six conductors, eight assistant conductors and two chorus masters. There have also been engaged one technical director, three stage managers and one assistant stage manager. will be two ballet masters, three premiere danseuses and one premier danseur. The repertoire to be selected from consists of seventy operas, and four ballets will be presented. Stage setting and costumes will be particularly elaborate, no expense having been spared to secure the best. The chestra will contain over one hundred musicians. The chorus will consist of 180 members. The corps de ballet will consist of sixty dancers.

The repertoire will be selected from the following standard operas: Beethoven—"Fidelio"; Bellini—"La Somnambula"; Bizte—"Carmen"; Boito—"Mefistofele"; Donizetti—"Don Pasquale," "L'Elisir d'Amore," "La Favorita," "Lucia di Lammermoor"; Flotow—"Marta"; Gounod—"Faust," "Romeo et Juliette"; Humperdinck—"Hansel und Gretel"; Leoncavallo—"Pagliacci"; Mascagni—"Cavalleria Rusticana"; Massenet —"Manon"; Meyerbeer—"Les Huguenots"; Mozart—"Don Giovanni," "Le Nozze di Figaro"; Ponchielli—"La Gioconda"; Puccini—"La Boheme," "Madama Butterfly," "La Tosca"; Rossini—"Il Barbiere di Siviglia"; Smetana—"The Bartered Bride" (Prodana Nevesta); Thomas—"Mignon"; Verdi—"Aida," "Un Ballo in Maschera," "Falstaff," "Rigoletto," "La Traviata," "Il Trovatore"; Wagner—"Der Fliegende Hollander," "Lohengrin," "Tannhauser," "Tristan und Isolde," "Die Meistersinger von Nurnberg," "Das Rheingold," "Die Walkure," "Siegfried," "Gotterdammerung," "Parsifal."

Among the novelties and revivals will be: Auber—"Fra Diavolo" (revival); Blech—"Versiegelt" (new); Boieldieu—"La Dame Banche (revival); Bruneau—"L'Attaque du Moulin" (new); Converse—"The Pipe of Desire" (new); Delibes—"Lakme" (revival); Donizetti—"La Fille du Regiment" (revival); Flotow—"Alessandro Stradella" (revival); Franchetti—"Germania" (new); Goetzl—"Les Precieuses Ridicules" (new); Goldmark—"The Cricket on the Hearth (new); Gluck—"Orfeo" (revival); Humperdinck—"King's Children" (new); Laparra—"La Habanera" (new); Lecocq—"La Fille de Madame Angot" (revival); Lehar—"Amour des Tziganes" (Gypsy Love) (new); Leroux—"Le Chemineau" (new); Lortzing—"Czar und Zimmermann" (revival); Mailard—"Les Dragons de Villars" (revival); Massenet—"Werther (revival); Offenbach—"Les Contes d'Hoffmann" (revival); Paer—"Il Maestro di Cappela" (new); Rossini—"Il Signor Bruschino" (revival); Suppe—"La Belle Galathee" (revival); Tschaikowsky—"Pique Dame" (new); Verdi—"Otello" (revival); Wolf-Ferrari—"Le Donne Curiose" (new).

The following ballets will be presented: Bayer—"Wiener Walzer" (new), "Die Puppenfee"; Chopin-Glazounow—"Les Sylphides" (new); Delibes—"Coppelia," "Sylvia"; Divertissements, etc., etc.

The personnel of the company will be as follows: Soprani —Frances Alda, Bella Alten, Anna Case (new), Vera Courtenay (new), Emmy Destinn, Geraldine Farrar, Rita Fornia, Olive Fremstad, Johanna Gadski, Alma Gluck (new), Isabelle L'Huillier, Lucrette de Lievin (new), Lydia Lipkowska (new), Berta Morena, Alice Nielsen (new), Lilian Nordica, Jane Noria (new), Jane Osborn-Hannah (new), Bernice de Pasquali, Lenora Sparkes, Rosina Van Dyck. Mezzo-Soprani and Contralti—Mariska-Aldrich (new), Elizabeth Clark (new), Marie Delna (new), Marianne Flahaut, Louise Homer, Clara Koch-Boehm, Helen Mapleson, Marie Mattfield, Jeanne Maubourg (new), Anna Meitschik (new), Matja von Niessen-Stone, Lilla Snelling, Henrietta Wakefield, Florence Wickham (new), Paula Woehning. Tenori—Georg Anthes, Angelo Bada, Julius Bayer, Alessandro Bonci, Carl Burrian, Enrico Caruso, Edmond Clement (new), Leo Devaux (new), Glenn Hall (new), Hermann Jadlowker, Carl Jorn, Walther Koch, Riccardo Martin, Wilhelm Otto (new), Georges Regis (new), Albert Reiss, Umberto Sancarli (new), Leo Slezak (new), Giuseppe Tecchi. Baritoni—Amato Pasquale, Bernard Begue, Henry Dutilloy (new), John Forsell (new), Dinh Gilly (new), Otto Goritz, Armando Le-

comte, Anton Ludwig (new), Edoardo Missiano, Adolf Muhlmann, Vincenzo Reschiglian (new), Antonio Scotti, Walther Soomer, Clarence Whitehill (new), Bassi—Paul Ananian, Robert Blass, Georges Bourgeois (new), Adamo Didur, Fernando Gianoli-Galletti (new), Antonio Pini-Corsi, Marcel Reiner (new), Gluilo Rossi, Andrea P. de Segurola (new), Herbert Witherspoon. Conductors—Max Bendix (new), Alfred Hertz, Gustav Mahler, Vittorio Podesti (new), Egisto Tango (new), Arturo Toscanini Assistant Conductors—Richard Hageman, Johannes P. Heidenreich (new), Ernstokl (new), Hans Morgenstern, Jos. Pasternack (new), Franesco Romei, Giulio Setti, Tulio Voghera. Chorus Masters—Giulio Setti, Hans Steiner. Technical Director—Edward Siedle. Stage Managers—Anton Schertel, Jules Speck, Kurt Stern (new). Assistant Stage Manager—Norbert Zulkes (new). Ballet Masters—Ottokar Bartik (new), Lodovico Sarracco. Premiere Danseurs—Hy Craske (new), Gina Torriani, Anna Pavlowa, special star attraction (new). Premiere Danseur—Michael Mordkine (new). Librarian—Lionel Mapleson. Chorus School—Leader, Hans Morgenstern.

From the above will be seen that quite a number of American singers are included in the casts, and even among the conductors the Americans has not been forgotten. The repertory includes several comic operas, and it is gratifying to see these splendid works revived. When we read these titneraries for opera we cannot help thinking of the old Tivoli Opera House, and wish that the management could see its way clear to revive the days of San Francisco's annual opera season.

The Boston Symphony Orchestra, with ninety-eight musicians and with Max Fiedler as conductor, announces twentyfour concerts from October 9, 1909, until April 30, 1910, gether with twenty-four public rehearsals. Among the important works to be performed will be the following. marked with a star are novelties: Brandenburger Konzert, Marked With a star are novelties. Blandenburger Konzett, No. 3, for strings (Bach); Comedy overture, The Pierrot of the Minute* (Bantock); Grosse Quartettfuge for strings (Beethoven); Symphonies, Nos. 1, 2, 4, 6, 9 (Beethoven); Scene d'Amour and scherzo, Fee Mab (Berlioz); Overture, Rob Roy* (Berlioz); Symphony No. 7 (Bruckner); Symphony No. 4 (Berlioz); Concerto for No. 4 (Brahms); Tragic Overture (Brahms); Concerto for violin and cello (Brahms); Epilogue to a Tragedy* (Boehe); Impressions d'Italie (Charpentier); Overture, Abenceragen (Cherubini); Petite Suite* (Debussy); Paris* (Frederick Delius); Appalachia (Frederick Delius); In a Summer Garden (Frederic Delius); Brigg Fair (Frederick Delius); Variations (Elgar); Suite, The Wand of Youth* (Elgar); Symphony (Cesar Franck); Symphony, Rustic Wedding Suite, Au Moyen Age* (Glazounoff); Duo, La (Goldmark): (Glazounoff); Sunde, Au Myen Age (Grazounoff), Duc, Luc Chant du Destin* (Glazounoff); Concerto, D major, for strings (Handel); Symphony, E flat major (Haydn); In a Moorish Cafe (Humperdinck); Symphony, Faust (Liszt); Symphonic poem, Tasso (Liszt); Villanelle du Diable (Loeffler); Mort du Tintagiles (Loeffler); Symphonies, E flat major, G minor, C major (Mozart); Symphonic poem, The Cliffs* (Rachmaninoff); Variations (Reger); Symphonic Prologue to a Tragedy, op. 108* (Reger); Capriccio Espagnol (Rimsky-Korsa-koff); Symphony, D major, No. 2 (Sibelius; Symphonic poem, En Saga* (Sibelius); Suite, Swahnevit, op. 54* (Sibelius); Symphonic poem, Night Ride and Sunrise, op. 55* (Sibelius); The Swan of Tuonela* (Sibelius); Rondo Infinito* (Sinding); Reverie* (Scriabine); Rouet d'Omphale (Saint-Saens); Danse Reverie* (Scriabine); Rouet d'Omphale (Saint-Saens); Danse Macabre (Saint-Saens); Symphony, B flat major (Schumann); Overture, Genoveva (Schumann); Overture, Manfred (Schumann); Macbeth* (Strauss); Don Quixote (Strauss); Dance from Salome* (Strauss); Sinfonia Domestica (Strauss); Suite for wood-wind* (Strauss); Thus Spake Zarathustra (Strauss), to be repeated by request; Symphony, Manfred (Tschaikowsky); Serenade for strings, op. 48 (Tschaikowsky); Overture, Romeo and Juliet (Tschaikowsky); Symphonic poem, Francesca da Rimini (Tschaikowsky); Overture, Faust (Wagner). Faust (Wagner).

IF YOU WANT COMPLETE PROGRAMS AND ANNOUNCEMENTS OF ALL THE BIG MUSICAL EVENTS SENT YOU BY MAIL ALL YOU HAVE TO DO IS TO SEND YOUR NAME AND ADDRESS TO WILL. L. GREENBAUM, 101 POST STREET, SAN FRANCISCO.

W. J. McCoy's "Naiad's Idyl" from the "Hamadryads" appears on one of the Sousa programs.

The Great Bach Festival

Spring, 1910

St. Matthew's Passion and B Minor Mass

Under the Direction of

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NOTICE TO SINGERS

Rehearsals for the great Bach Festival are taking place every Monday evening at Christian Church, Corner Dana Street and Bancroft Way, in Berkeley, and anyone sufficiently interested in the works of Johann Sebastian Bach to study the same thoroughly and participate in an Annual Festival, given in his honor, and for the purpose of permanently establishing the worth of his great Music in California, are invited to become members of the Bach Choir. Address Miss Lillian D. Clark, Secretary of the Bach Choir, 1522 Spruce Street. Berkeley, Cal. Phone Berkeley 3294.

IF THERE ARE SUFFICIENT APPLICATIONS FOR MEMBERSHIP FROM OAKLAND AND SAN FRANCISCO, REHEARSALS WILL BE HELD IN BOTH CITIES EVERY WEEK.

Elaborate Holiday Number!

THE PACIFIC COAST MUSICAL REVIEW is now preparing a large and handsomely illustrated New Year's Edition which will be published on Saturday, December 25th, 1909. Besides containing a Retrospective Review of San Francisco's Musical Life since April 18, 1906, the paper will contain special articles about Los Angeles Musicians and California Musical Clubs.

THOSE who do not advertise regularly in this paper will find the Holiday Number of the "Pacific Coast Musical Review" an ideal Advertising Medium as it will consist of an edition of not less than Ten Thousand Copies.

REGULAR advertisers in this paper who have Annual Contracts are entitled to a complimentary article containing 200 words each; and if they pay for cuts at the rate of 15c a square inch such article may be illustrated with picture; the cut not to exceed 3x4 inches (two dollars). Regular advertisers desiring to take advantage of this complimentary write-up and picture should send in their requests and copy before December 1st. After that date no write-ups can be accepted.

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RECITAL OF CARO ROMA'S COMPOSITIONS.

Distinguished California Cantatrice and Composer Presents
Varied Program Of Her Own Compositions, Assisted by
Efficient Artists, Before An Appreciative Audience.

'A select audience filled the larger part of Golden Gate Commandery Hall last Monday evening, when Caro Roma presented a program of her own compositions, assisted by a number of competent artists from this city. The works rendered on this occasion demonstrated that Madame Roma has mastered the art of vocal composition to a nicety, and has not only grasped the various emotional phases of which a duly trained voice is capable, but has solved the problem of vocal literature in a manner which inspires her to shun all attempts at coarse popularity and restrict herself to the more refined class of song compositions. And here, too, Madame Roma does not fall in the error of too severe classicism, but happily blends true musicianship with a light melodic vein as pleasing to the ear as it is to the severe judge of correct theory. The extent of the program attached hereto reveals Madame Roma in a varied position. We have here instrumental works, ballad form, song cycle dimensions, dramaticomusical reading and romantic songs.

Madame Roma's vocal ability is too well known in San Francisco to require any detailed mention thus late in the day. Suffice it to say that she is endowed with the same faculties that made her famous in the operatic world. Her voice still reveals that volume and timbre which thrilled her audiences and her musical intelligence is as ever prevalent throughout her interpretations. Madame Roma was assisted by Mrs. Revalk, who is the possessor of a magnificent lyric soprano, with somewhat of a dramatic timbre, and she phrases with splendid taste and good artistic judgment. B. Liederman, tenor, exhibited the mellow and delightful quality of his beautiful tenor voice to excellent advantage, while Harald Pracht came well up to his reputation as one of San Francisco's leading baritone soloists. Mrs. Margaret Weinmann revealed herself as a pianiste of superior technical and artistic faculties, and Arthur Weiss and Fletcher Tilton did justice to the cello-and organ parts. Mrs. D. E. F. Easton proved to be a very effective reader. The complete program was as follows:

organ—Decoration Day at Sea (from Sea Songs), Mr. Tilton; Soprano—Ra) Legacies, (b) Good Night (new) from "Shadows," (c) "Tis, you, Sweetheart, I miss (new), Mrs. Williams: Baritone—(a) Thinking of Thee, (b) Recompense (new), from "Shadows," Mr. Pracht; Soprano—(a) I Kiss the Little Flower You Wore, (b) Oh! Sea (from Sea Songs), Mrs. Revalk: Tenor—(a) Löve's Messenger, (b) Thy lips are like twin roses, (c) The Jewells, Mr. Liedermann; Cello—(a) Lullaby of the Waves (from Sea Songs), (b) Violets, Mr. Weiss; Soprano—(a) The Prayer (monotone from "Wandering One"), (b) Separation, (c) Forbidden, Caro Roma; Reading of Roma's "Nell," assisted by Miss Weinmann, planist, Mrs. D. E. F. Easton; Tenor—(a) My one hour, (b) Faded Rose, (c) Golden Chain, Mr. Liedermann; Cello—(a) Lighthouse Lullaby (from Sea Songs), (b) Dreaming, Mr. Weiss; Soprano—(a) Your tender voice, (b) Resignation, (c) The Return (from "Wandering One"), Mrs. Williams; Baritone—(a) Thou'rt like unto a flower, (b) Sometimes, Mr. Pracht; Soprano—(a) The Letter (from "Wandering One"), (b) Rejoice with me, Oh Sea (from Sea Songs), Mrs. Revalk.

The same program presented by the same artists was given at Ebell Auditorium in Oakland on Tuesday evening last.

Some time ago the papers were full with the information that Melba was forced to tour Australia because she needed the money. We at that time refused to give credence to this report, as it was known that Melba promised the people of Australia that she would some time sing for them and on her tour visit the more or less important towns of that continent. She has now fulfilled this promise, and we consider it a noble work. Now a Melbourne paper publishes, under date of September 20, this item: "Madame Melba has registered her colors with the Victorian Racing Club and will shortly have horses running on the Australian turf. Her colors are olive green, mauve sash and white cap." Surely the diva can not be very destitute when she can afford the expense of race horses.

Mrs. Marie Withrow gave a reception to Miss Billie Burke, who is a former pupil of her's, at her residence, 2016 Pine street last Thursday afternoon. There was a large number of the friends and admirers of the clever young actress in attendance, and all were pleased with the charming personality of the recepient of Mrs. Withrow's hospitality.

BACH CHOIR PROGRESSES SPLENDIDLY.

Rapidly Increasing Choral Organization Gains Steadily in Membership From All Bay Cities, and Enthusiasm Augments With Every Succeeding Rehearsal.

The Bach Choir, under the direction of Dr. J. Fred Wolle, is now well upon the road to its eventual triumph All the members have taken a lively interest in the rehearsals and are bringing constantly new singers who are sufficiently interested in the cause of this grand music to devote to its exposition all the energy, all the enthusiasm, all the ability which they have at their command. The increase of new members at every rehearsal is indeed gratifying, and it is surprising how well San Francisco, Oakland and Alameda singers are realizing the importance of their co-operation, and if this influx from the various bay cities continues, Dr. Wolle will soon be able to call special rehearsals in the respective cities around the bay. The nearer the date of the great festival approaches the more mmbers will be eager to partake of the victory. But it should be borne in mind that the serious study of this wonderful music requires time and energy, and should not be postponed until the last minute. Those who really desire to become serious advocates of Bach's immense works should become members now at this time, when they can devote every minute of spare time to a thorough study of the compositions. If they enter too late they might do more harm than good, and so we advise everyone sufficiently musical to appreciate the importance and grandeur of these events, to attend rehearsals now and become thoroughly familiar with all their technical intricacies.

And here we desire to say a word about the soloists. Even though the choir may have diligently and patiently studied its part and at the time of public performance may be letter perfect in ensemble as well as interpretative faculty, the soloists may ruin the entire work by superficial and slip-shod reading. There is no composition created that requires such careful study and such strict adherence to real musical phrasing as these grand works of Johann Sebastian Bach. Indeed, it requires brains to sing these works, and it requires the exercise of all the intellectual machinery of these brains to bring out the finer artistic shadings of the B Minor Mass and the St. Matthews Passion. Unless strict attention is paid to the emotional side of these solos, the music becomes tiresome and much that would be enjoyable under proper conditions becomes wearisome and ponderous. And so we suggest that the soloists should be willing to attend as many rehearsals as possible in order that they may thoroughly familiarize themselves with the musicianly character of their task and become en rapport with the choir, thus establishing an ensemble of such nicety and precision that choir and soloist become one huge instrument swayed by the magic

Those who attended the first Bach Festival at the Greek Theatre last April did not receive as concise an impression of the real grandeur of this music, because like every first attempt, there crept in little discrepancies that could not be avoided. We are certainly not backward in predicting that the second Bach Festival will be so much superior to the first one that anyone who, by reason of lack of comprehension, might have departed with the notion that the music is tiresome, will change his mind to such extent that he will become as enthusiastic about the magnificence of these works as he was indifferent before. It is impossible to give a description of the music that could be understood by the average reader. It must be heard to be appreciated. The Passion music is so intensely dramatic and so gigantic in its architectural beauty that it can only appeal by means of oral demonstration. This passion music requires a double chorus, a double orchestra, a children's chorus and an organ. During the tremendous dramatic climaxes the combined forces unite to give the periods their necessary fervor and no description can be adequate enough to be equal to the actual effect of these vocal structures.

Rehearsals are being held every Monday evening in Berkeley, commencing at 7:30 o'clock in the First Christian Church, corner Dana street and Bancroft way. Anyone knowing singers sufficiently interested in musical culture to take advantage of study in these works will assist the cause of music immensely by sending names and addresses to the secretary of the Bach Choir. Anyone desiring to become an associate member of the choir may do so by forwarding five dollars, entitling him to two season tickets for the festival. All applications should be sent promptly to Miss Lillian D. Clark, 1522 Spruce street, Berkeley. Telephone Berkeley 3294.

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RULES OF CONTEST

Any musical person in California is eligible to enter this Contest. The First Prize will be awarded to the one securing the largest number of votes (which is equivalent to the largest number of subscribers). Anyone not winning the First Prize will receive a Merchandise Order representing 25 per cent, of the amount forwarded to this paper. ALL SUBSCRIP-TIONS MUST BE PAID IN ADVANCE.

A Coupon that will be published in each issue of the Pacific Coast Musical Review is equivalent to Five Votes. It is limited to one week after date.

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Contest ends May 1, 1910.

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Old Organization Charms Big Audience at Christian Science Hall, and Wallace A. Sabin Sustains His Position

As a Virile Director.

Tuesday evening last having been a most strenuous evening in the matter of musical attractions on both sides of the bay, it was impossible for the Pacific Coast Musical Review to be represented at the Loring Club concert. However, we feel in duty bound to give our readers a report of the event, and so we reprint the account published in the San Francisco Chronicle last Wednesday:

That the Loring Club is a tried and trustworthy friend with whom companionship never proves disappointing nor ever lacking in interest, again was proven last evening at Christian Science Hall, where to a delighted audience, filling the house to overflowing, the chorus organization gave the first

concert of a new series.

With a program replete with beautiful numbers and all presented with abundant spirit, splendid coloring and artistic finish, the evening's entertainment seemed but one more of the many testimonials to the merits of a club that now is entering upon no less than its thirty-third season. And too, the concert forcibly demonstrated the splendid musicianship of the director, Wallace A. Sabin, whose unassailable taste and ideal and never-lagging tempos keep a program as fresh and interesting at the close as at the beginning.

"Break, Break!" by John Hyatt Brewer, and "The Long

"Break, Break!" by John Hyatt Brewer, and "The Long Day Closes," by Arthur Sullivan, were sung in memoriam to the beloved director, W. C. Stadtfeld. Adamant would be a heart that could have withstood the fervor, tenderness and pathos with which the eloquent voices imbued these lovely numbers. "Songs of the Sea," by C. Villiers Stanford, proved a delightful work, full of clever ideas and abundant in color-

ing as well as in excellent musical construction.

Under Sabin's able direction the club gave it a splendid rendition. Impressive was the opening song, "Drake's Drum," with its marked rhythms, and touching was the second part, "Outward Bound," with its tender and flowing style, so admirably suited to the half sad thoughts that fill the heart when the time for parting comes. Dramatic and gripping was "Devon, O Devon, in Wind and Rain," and admirably descriptive of a ship on a storm-tossed sea. But of all "Homeward Bound" was the song that charmed the senses. With beauitful changes of key and a subtlety of music that enhanced the levely picture presented in the poetry itself, this number easily was the gem of the entire work.

John Carrington sang the solos throughout the work in excellent style and received vigorous applause as his reward. Seldoin has he been heard to such good advantage. The Second Hungarian Rhapsody of Liszt, and also the "Dance of the Hours," from "La Gioconda," were rendered by the orchestra under Bernat Jaulus. Several other numbers were included

in the excellent program.

EURYDICE CLUB CONCERT.

Successful Oakland Women's Choral Organization Will Give the First Concert of the New Season on the Evening of October Twenty-Sixth.

The Eurydice Club of Oakland, under the direction of Mrs. Grace Davis Northrup, is beginning the new season with more enthusiasm and a larger active membership than at any time in its history. This successful organization is preparing a splendid program to be presented on Tuesday evening, October 26th, at the Ebell Auditorium in Oakland. The feature of the program will be a beautiful cantata by Mrs. Beach, entitled "The Chambered Nautillus"—a very ambitious and gratifying work. Miss Susan de Fremery, the violinist, who has but recently returned from New York, where she has been studying for a number of years, is to be the soloist, and will be accompanied by her sister, Miss Virginie de Fremery.

This afternoon (October 16th) Mrs. Northrup is giving one of her informal musical afternoons with her vocal pupils. Only those studying with Mrs. Northrup are invited to these recitals, as they are given solely for the purpose of enabling the young ladies to gain experience in singing for others before they appear in public. Among those who will participate in the rendition of the program are: Miss Ruth Thompson, Miss Edith Benjamin, Miss Ethel Ostrander, Miss Edith Pennington, Miss Agnes Thomsen, Miss Katherine Sullivan, Miss Edith Hibberd, Miss Bessie Patton, Miss Esther Bowman, Miss Mabel Smith, Mrs. Frederick C. Lee, Miss Aida Reeder and others.

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The studios will be ready for occupancy about December lat, and the floor plans can be seen, and reservations be now made, at our office.

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Mme. Jean Jomelli who will be the first vocalist to appear in recital this season, will devote her entire season to concert work. She has been secured for principal dramatic so-prano at the great Maine Music Festivals, Geraldine Farrar being the lyric soprano. After that she goes to Boston as principal soloist with the Handel and Hadyn Society, the eldest and most important choral organization in the country. Then she comes direct here to open the season of the St. Francis Musical Art Society's events and to give public citals both in this city and Oakland in conjunction with Miss Marie Nichols, the eminent violin virtuosa. Miss Nichols is one of the few American women who have appeared with the Berlin and London Philharmonic Orchestras. She is one of the really fine violin players before the public, and the combination of these two stars forms a tower of musical strength. The accompanist at these concerts will be Miss Magdalen Worden, the New York composer.

On many programs of late the name Edwin Schneider has appeared as a composer of charming songs. Mme. Jomelli has one or two of his on her list of offerings. Mr. Schneider will come to this city with George Hamlin, the tenor. With Coenraad V. Bos with Dr. Wullner, Magdalen Worden with Jomelli, Frank LaForge with Sembrich and Edwin Schneider with Hamlin, we are to hear some great accompanists, as well as soloists, this season.

Mme. Maud Powell has been engaged for the first concert of the Theodore Thomas Orchestra this year, and later she is to play two concerts with the New York Philharmonic under Mahler. Mme. Powell is to play three concerts in this city under the Greenbaum management, and will most likely be the principal instrumental soloist at his annual Easter festival concert.

Herman Perlet is to make his debut here as an orchestral conductor at the first of the St. Francis musical art events. Mr. Perlet has often conducted light operas in this city, but never a concert program. He is to play the classic music for the terpsichorean interpretation of Miss Inez Dibbles, who is said to be in the Isidora Duncan and Lois Fuller class.

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This paper will establish a list of California artists and church choir singers. Anyone desirous of appearing on this list, which will be forwarded to anyone likely to engage artists, may send in his or her name. No charge will be made for such entrance nor any commission charged in case an engagement is secured. If artist is not known to the editor by reputation he or she must satisfy him as to required competency. No charge is made for such examination.

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NEW PUBLICATIONS FOR 1909.

Interesting and Complete List of Novelties Published and Purchased by Leading German Publishing Houses.

[By the Musical Courier's Leipsic Correspondent.]

(Continued from Last Week.)

The first concerted "work" in the list of Frau Kistner novelties is a "Lebersmesse" for eight voice chorus, solo, children chorus and orchestra, by Jan van Glise, of Rotterdam. The vorspiel is issued separately as a concert number. Then comes Karl Bleyle's op. II, called "Mignon's Beisetzung," for boy voices, mixed chorus and large orchestra. Hermann Hutter (Munich) has an elegy, "Volkergebet," for male chorus and orchestra, as have Hugo Jochimsen and Ernst Wendel. Josef Haas has a string trio, op. 22, male chorus a capella, Op. 17. Jos. Schmid (Munich) has a sonata for cello and piano. While the Kistner list for 1909 embraces many other valuable works, the firm is enjoying the interest shown in Draeseke, most of whose large works are published by them. The Richard Metz Kleitz overture, played last year in the Gewandhaus and in Berlin, maintains strong interest for the coming season. As to Draeseke, performances are contemplated by Conductors Pfitzner, Mengelberg, Hutschenruyder, Weingartner, Sauer (Bonn), and Pohlig, of Philadelphia. Kistner is also interested in Michael Berr, whose third symphony was prize winner this year at the Berlin Hochschule.

The German agency for the Russian house of Belaieff rests with Fr. Kistner, in Leipsic. The Belaieff novelties include Glazounow's eighth symphony, his dramatic overture, called "Chant du Dessin," and Sabaniew's symphonic organ transcriptions of the Glazounow piano prelude and fugue, op. 62. The Scriabine third symphony, op. 43, called "The Divine Poem," also his "Poem of Ecstasy," op. 54, and six piano pieces, op. 56, 57, are included. Furthermore, there are Blumenfeld's symphony, op. 39, and piano suite, op. 40, B. Kalafati's piano quintet, op. 11; Maximilian Steinberg's string quartet, op. 5; Liadow's music to the Maeterlinck play, "Sister Beatrice"; Rimsky-Korsakow's terzet, op. 53, for female voices, chorus and orchestra, also his "Nymphs," a soprano melody with orchestra; furthermore, J. Wihtol's "Lied" for soprano, mixed chorus and orchestra, and a fantastic ballet by Tscherepnine.

Hansen (Copenhagen) has an entirely complete branch in Leipsic, also controlled by the Kistner personnel. ination of the firm's new books show Sinding and Halvorsen as leading composers, and both in Christiania. Georg Hoe-berg has a grand opera, "Wedding in Katakomberne." The Sinding works are the G minor piano sonata, op. 91, and three pieces, op. 89, for violin and piano. In 1908 Hansen had published the same composer's dozen songs and the ten piano Inside the same composer's dozen songs and the ten plano sketches, op. 82. In fact, most of Sinding's works are published by the Danish house. Halvorsen's new works are three orchestral suites—"Tordenskjold," "Gurre," and "Der Konig," respectively op. 18, 17 and 19. Some seasons ago Halvorsen set the Handel passacaglia for violin and viola. Now Michael Press has re-treater Halvorsen's work for violing and violations of the Handel passacaglia for violing the Halvorsen lettered violity. Halvorsen, last year, wrote a violin concerto for and cello. Kathleen Parlow, a fact then reported from this office. Emil Sjogren's new works at Hansen's are a piano theme and variations, op. 48, and an organ prelude and fugue, op. 49. There is an organ passacaglia by F. Matthison-Hanson. Louis Glass brings a second sonata, op. 29, for violin and piano. Axel Heine's op. 9 is a melodic suite for piano trio. K. Steenden's op. 5 is of two books of lyric pieces for violin and piano, and Hilda Sehestad brings fantasie pieces for cello and piano. Other piano compositions are Viggo Brodersen's five pieces, op. 3; Alfred Toñt's three "Stimmungsbilder," op. 46; F. Henriques' twenty easy pieces are his op. 30. Five composers riques' twenty easy pieces are his op. 30. Five composers are represented by new songs, among which are Christoph Barnekow's editing of old sacred songs with organ, these by Joh. Christian and Ph. Em. Bach, and Joh. A. P. Schulz. Original songs include Per Lassen's from "Stamme Asra"; Otto Malling's group, called "Miraz Schaffy," op. 69; Jacob Fabricius' three "Ernste Lieder" for medium voice; M. Schjelderup's two groups, comprising his op. 62 and op. 63.

The intention of the Russischer Music Verlag (Berlin) is to establish a press largely for compositions of Russian composers. The business organization is that of a limited stock company. The first actual work of music printing is being conducted in Leipsic, through the firm's agent, Kistner, Though a full list of their compositions in work is not available, it is known that there are a piano quintet by Katoire, a piano sonata, op. 53, by Scriabine, and a piano sonata by

Goedicke. Some time may yet elapse before the new firm comes into market.

D. Rahter has just issued a complete 300 page catalogue, whose last sixty pages classify the works issued for the decade 1900-1910. Just now appearing for orchestra is Balakirew's Oriental fantasie, "Islamey," and W. Braunfels' symphonic variations on a child song of the Old French. Wilhelm Berger shows three ballads for baritone and orchestra, Siegesmund Hausegger a work called "Weihenacht," for mezzo voice, solo violin and small orchestra. Theodor Podbertsky brings male choruses in larger forms. There is an easy quartet (house music) for piano and strings, by Fred Seitz. The English organists, Lemare, Silver and Goss-Custard, have set a half dozen Tschaikowsky pieces for their instrument. W. H. Pommer (Cincinnati) has five salon pieces for violin and piano, Hans Hermann six miniature piano solos for children, Ed. Podini a piano suite, called "Kleines Dekameron," and Emil Kronke (Dresden) three books of modern piano studies. Mr. Rahter has planned four composition concerts for Leipsic in October, November and December. The first will be of songs, given by Mme. Bohm van Endert (Dresden) and Kase, of Leipsic; the second, of new Slavonian music, played by Ignaz Friedmann, S. Bortkiewicz and tenor Scheiness; the third, a concert and reception for Wolf Fer-rari, on the occasion of his "Vita Nuova," being given in the Gewandhaus, and the fourth will be a children's concert of house music. The "Vita Nuova" will be given in Baltimore in February, under Conductor Joseph Packer. Other concerts under Rahter protection will be eight in October, given along the Rhine by Willy Rehberg, who will also talk. The Hugo Kaun symphonic poems, "Hiawatha" and "Minnehaha," will be given in Berlin under Conductor Langs; the Kaun piano quintet, op. 39, at a Kaun concert in Krefeld in November. The same composer's piano concerto was played in Cologne and Dortmund by Madame Saat-Weber, and at a Kaun concert in Wildung in July, chamber music, songs and the symphony were performed. The fine Schellings fantastic piano suite of 1907 is in the Rahter catalogue, where it still shows signs of life.

George Merseburger's (Carl Merseburger) principal publishings of books and works for musical instruction, but he has just taken over a number of compositions by Rudolph Swintscher. They were formerly published in commission by the late Franz Jost. The works are a "Dithyramb" and a very large cycle "In Italy," for baritone and piano; furthermore, seven songs. The firm's new books include the fourth revised edition of Emil Vogel's "Cremona," on Italian violin masters, the book including a catalogue of the known Strads and their owners. There is a new edition of F. L. Schubert's "Vorschule zum Komponiren," now by Karl Kipke. A former book from the Merseburger press was Albert Fuchs' "Taxe der Streichinstruments," wherein the author tried to help fix values on all old instruments. For years this house has been publishing the so-called "orchestra studies," with evercises containing difficulties analogous to those found in the accustomed orchestral repertory. The books are for every orchestral instrument, and each year finds several new volumes. Besides these the autumn brings original solo works for harp alone, and for harp alone, pand piano, by Edmund Schuecker, of Boston.

The Julius Heinrich Zimmermann influence is primarily known in Leipsic, Riga, St. Petersburg and in all Russia, as a musical merchandise firm. The Leipsic house, under a son, Eugene Zimmermann, carries probably the largest ready stock of instruments in the world. They have the Russian agency for the Steinway and Bluthner pianos, which they market successfully. Their publishing of good music began only a few seasons ago. Their chief work for this year is the launching of S. Kasanlis' grand opera "Milranda" in St. Petersburg, where the work will be given in the Imperial opera. Zimmermann published late in 1908 Balakirew's second symphony. For 1909 the firm is bringing the same composer's Chopin suite for orchestra, built on four Chopin piano pieces. The work is designed for the Chopin birth centennial at Warsaw in February, when a Chopin monument will be also unveiled. Next in importance is Tor Aulin's "Meister Olaf" suite, op. 22, for orchestra, also his third violin concerto first played at Hamburg-Altona and to be played in Berlin by Marteau early in the autumn. The prime interest among piano novelties will rest with the nine pieces by Feruccio Busoni. They are supposed to be for youthful musicians, but nobody believes that the youth will be able to reach them without a step ladder. Liapounow has here a humoresque, op. 34, and six divertisements, op. 35, for piano. Josef Hofmann has a series of piano pieces dedicated to Godowsky. Among the year's early output were a piano "Solitude" by Sapellnikoff, and piano pieces by Constantin von Sternberg, of Philadelphia.

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GABRILOWITSCH BECOMES BENEDICT.

Famous Pianist Marries Daughter of America's Brainiest and Most Popular Humorist, Herself an Artiste of Superior Achievements.

(Thomas Nunan in the S. F. Examiner.)

The marriage of Ossip Gabrilowitsch, the famous Russian pianist, exceedingly popular in San Francisco, and Miss Clara Clemens, the daughter of Mark Twain, is not altogether a surprise to the San Francisco people who keep in touch with the music news of the world. Last winter Mr. Gabrilowitsch was the guest of Mark Twain and his family for several weeks at Redding, Conn., and it was there that the attachment began to grow. On December 20, 1908, Miss Clemens and Mr. Gabrilowitsch were sleigh riding near the Clemens home, driving a spirited Italian horse which Miss Clemens had brought to this country some time before. They were going along at a lively rate when Mr. Gabrilowitsch, who was driving, turned off the road and started down the steep incline toward another road a short distance across the country. Miss Clemens told her companion that she thought the way was dangerous, but the Russian pianist said the snow was deep enough and he seemed to have a great deal of confidence in his own knowledge of sleigh riding.

Suddenly the sleigh hit a boulder beneath the snow, and both were thrown out, as afterwards related by Miss Clemens herself. Mr. Gabrillowitsch was hurled several yards ahead of the sleigh, but he held to the reins and was dragged along the ground as the horse bolted. He managed to get to his feet and succeeded in stopping the frightened animal before

many rods had been run.

"He was very quick," said Miss Clemens, admiringly, in the account she afterwards gave of the adventure. "I do not know just how it was, but I fell beneath the sleigh as it capsized and when the horse ran the sleigh was dragged over me. Neither of us was seriously hurt, but we were more or less bruised. Mr. Gabrilowitsch had his neck strained. As soon as he stopped the horse he came back and picked me up. I guess I was stunned a bit, for I couldn't get up myself. Some persons passing on the road came to our assistance and turned the sleigh upright again. We were able to drive home after a few minutes."

When the Russian pianist became ill at New York last spring after the American tour in which he played here, he was attended in the New York hospital by Miss Clemens. Now it may be hoped that the influence of the Yankee bride will make Mr. Gabrilowitsch an American citizen. America needs him. The pianist is exceedingly fond of this country, and he likes the freedom of the United States in comparison with the conditions that exist in Russia. This is true to such an extent that he has preferred to live in Berlin than in his native land. The daughter of Mark Twain is distinctly and thoroughly an American, and she would rather live in this country than anywhere else on earth. There seems to be little doubt that Ossip Gabrilowitsch is coming to head the great school of American pianists. There could not be a better man for that work. Miss Clemens is a singer, with a beautiful contralto voice, and she has won success on the

At the regular monthly Service of Song in the First Congregational Church on Sunday evening, October 3d, the following program was delightfully presented under the direction of Samuel D. Mayer, the efficient organist and choir director: Organ Prelude; Choir, "The Lord's Prayer"; Anthem, "Sanctus" (Gounod); Contralto Solo, "The Evening Prayer," Eli (Costa); Duet, "The Widow and Elijah," Elijah (Mendelsohn); Offertory, "Hear, O My People" (Stevenson); sermon by Rev. George C. Adams, D. D., topic, "The National Songs of the Ancient Hebrews"; Duet, "Faint Not, Fear Not, God is Near" (Smart); Organ Prelude (Gounod).

The following program was successfully rendered at an informal academia in the Oakland Conservatory of Music on Wednesday afternoon, Sept. 22: Piano Solo, Premiere Ballade (Chopin), Prelude in C Minor (Rachmaninoff), Miss Madge Caulfield; Ballads, Contralto, "My Dear Love," "Sunshine," "Evening Song" (Niedlinger), Miss C. Loewen; Arie, Violin and Piano, Two Melodies (B. Tours), Mr. F. C. Rockingham; Recitation, "Wolsey to His Secretary" (Shakespeare), "Cats and Rats" (Jerome), Horace Hare; Ballads, Soprano, "Because" (D'Hardelot), "Southern Song" (Ronald), Mrs. George Carter; Piano Solo, "Rondo Brillante" (Clementi), "Erl King" (Liszt-Schubert); Bass Ballads, "Come to Me" (Denza), "A Dream" (Bartlett). Remarks on the importance of a ready repertoire by the director.

CHARLES DUTTON'S STUDIO EVENING.

(From the Berkeley Independent.)

The past week has been anything but musically stupid. Sunday evening came Chas. Dutton's brilliant reception in his new studio. Some two hundred guests enjoyed one of Mr. Dutton's most successful salon evenings. Assisting him, Mr. Dutton gave us Miss Dillon, Miss Boggs, Mr. Marchant, Miss Wood, Miss Mesow and Signor de Grassi in a bewildering program. First, Mr. Dutton did one of his own compositions, variations on a theme, most interesting, to be followed by his characteristic reading of Heller's "Harp Etude." grows to associate this delightfully delicate bit with Mr. ton, there seems no one who handles it as he does. Miss Dillon and Miss Boggs both did harp solos. It is seldom one hears this difficult instrument, seldom indeed played as it was Sunday evening. Mr. Marchant, who came next on the program, has gained much in study with Miss Withrow. His beautiful baritone grows more flexible, his tone production much purer, his voice under better control. One sometimes feels that Mr. Marchant would be heard to better advantage in less ambitious numbers than the Messenet "Vision Fugitive." The Hills and Forest, from Franz, which Mr. Marchant did later in the evening, is much better suited to his

Signor de Grassi was delightful, seemingly inspired and played with even more effect than at his many brilliant concerts. Miss Helen Mesow, although suffering from a severe cold, did admirable work. Her soprano is faultless, her tone production of an unusual purity, and her technique easy and adequate. Isn't it Fiona Macleod who speaks of "A Pleiads of Pearls"? Nothing so admirably suggests Miss Mesow's beautiful tones. Even so great an authority as Miss Withrow is quoted as saying "one of the purest voices I have heard."

Miss Anna Miller Wood sang again the Rubinstein "Good Night," Xavier Leroux's "Le Nil," and Hugo Wolf's "Mignon." These three are perhaps the most acceptable of all Miss Wood's many songs. Of the three the Nile song is the most interesting, giving Miss Wood rare opportunities. Frederick Maurer at the piano gave his soloists the intelligent support we have grown to expect from him. Although Mr. Dutton has generously given us many brilliant evenings, last Sunday establishes a precedent even he will find difficulty in surpassing.

SOUSA'S GREAT PROGRAMS.

The lack of symphony concerts in this city makes welcome the news that we are at least to hear some of the novelties of modern composers by Sousa and his admirable band. While one does not always get the coloring intended by the composer, the renditions by this remarkable band are certainly a splendid substitute and give one an excellent idea of the works for a band that is capable of playing accompaniments to such works as the Mendelssohn violin concerto and other standard works, for the violin soloist can certainly make good effects even with orchestral compositions.

Here are just a few of the good things promised by Manager Greenbaum at the Sousa concerts, which will be given at Dreamland Rink commencing Thursday afternoon, Nov. 4, and for which one can get a good seat for as low as fifty cents: Overtures—"The Bartered Bride" (Smetana), "Frau Luna" (Paul Lincke), "Le Roi d'Ys" (Lalo), and "Tutti en Mascheri" (Pedretti), "Welsh Rhapsody" (Edward German), "Rhapsodie Slavonia" (Friedman), Tone Poem, "Finlandia" (Sibelius), "Rhapsodie Espagnole" (Chabrier). A work of particular interest will be the Prelude to the Russian drama "Crime and Punishment," by Rachmaninoff, who is to travel as a pianist and conductor in this country during the coming season

Each of the eight programs contains interesting works, and Mr. Sousa will introduce to us his new "Suite Bacchanalian." which he gives the sub-title "People Who Live in Glass Houses." The work contains four movement characterized as follows: (a) The Champagne, (b) The Rhine-wines, (c) The Whiskies, (d) The Cordials, which seem almost as expressive as the usual classic names, for the first movement certainly would seem to indicate a jolly, bubbling tempo; the second a "Lente" or "Andante"; the third a sort of "Scherzo," and the last a dainty, brilliant and effective ending. We shall also hear the latest Sousa march, "The Glory of the Yankee Navy."

Instead of the usual vocal solo at each concert there will be duets by Miss Frances Hoyt, soprano, and Miss Grace Hoyt, mezzo-soprano. Complete programs will be ready a week in advance.



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(Continued from Page 7.)

O My People, The Lord Hath Done Great Things, To Deulm and Benedictus in F (Festival).

Advent—Benedicite (varied and full text), I Sought the Lord, Listen, O Isles, Hear, O Lord, The Lord Shall Reign.

Christmas—The Angel Gabriel, Now When Jesus Was Born, The Merry Bells Now Ring (Carol), Te Deum and Benedictus in F (Festival), The Lord Shall Reign.

Lent—Benedicite (varied and full text), Behold the Master, Thou Art My Shield, Hear, O Lord, Follow Me, It is I, Far

From My Heavenly Home.

Easter—Easter Eve and Morn (cantata, 10 numbers), The Lord is King, Praise the Lord, Very Early in the Morning, The Lord Hath Done Great Things, I Sought the Lord, The Lord Shall Reign, Te Deum and Benedictus in F (Festival).

Ascension—The Lord is King, Praise the Lord, Behold, Thou Shalt Call a Nation, Te Deum and Benedictus in F (Festival), The Lord Shall Reign.

Whitsuntide—The Lord is King, Praise the Lord, Behold Thou Shalt Call, Wherewithal Shall a Young Man. Offertory and General—Let Your Light, While We Have

Time, Honor the Lord, The Lord Hath Done.

General—Te Deum and Benedictus (Service in F), Te Deum (Quadruple) (Varied and full text), Hear, O My People, Behold, The Master, I Sought the Lord, Listen, O Isles, Thou Art My Shield, There is None Holy, Far From My Heavenly Home, Behold, Thou Shalt Call a Nation, The Lord is King, Praise the Lord, Hear, O Lord (Octavo), The Salutation of the Dawn, The Ninety and Nine, The New Jerusalem, Incline Your Ear, Wherewithal Shall a Young Man, Hear, O Lord (duet).

As Mr. Stevenson is one of the foremost American composers, and a critic of ideal facultles, we will reprint a biographical sketch, also published by the Oliver Ditson Company, which should prove of interest to every genuine music

"Mr. Frederick Stevenson was born in Newark, Nottinghamshire, England, and at seven years of age was in the famous Paris Church Choir and Choir School under Dr. Dearle. While still quite young he studied organ with Dr. Edward Thirtle of Boston Parish Church, and, Itaer, with Mr. Samuel Reay, a fine organist of the old school. During the whole of his col-lege course of three years at St. John's, Hurstpierpoint, he was a solo member of the fine choir. Two ritualistic choral services each week day and three on Sunday, and the invariable noonday practice, gave exhaustive training in Episcopal music and churchly method. Fifteen years of active professional work in London followed, during seven years of which he was organist and choirmaster of Trinity Church, Forest Hill, and eight years of the Blackheath Congregational Church. Harmony with Dr. Macfarren, the Professor at Cambridge, and Counterpoint with Dr. Bridge of Westminster Abbey, led to assiduous composition, the most notable work being 'Cyrus,' an oratorio of twenty-five numbers. Up to the being cyrus, an oratorio of twenty-nve numbers. Up to the time of leaving London, in 1883, Mr. Stevenson was conductor of three choral societies, those of Blackheath, Catford and Belvedere, and professor of voice and theory in the Blackheath Conservatory of Music. Being offered the important post of Precentor of St. John's Cathedral, Denver, he accepted and came out to that position in 1883. Seconded by the able coadjutorship of Mr. Walter E. Hall, F. R. C. O., now of Trinity. Pittsburg, the services speedily attained the pre-eminence unhesitatingly accorded them by Mr. Joseph Bennett in his critical reports to the London Telegraph and Musical Times on the standard of church music in America. The closing words of Mr. Bennett's second notice well deserve quotation. 'The Denver Cathedral Choir as I heard it in (December) 1884, would easily hold its own with the cathedral choirs of England.' Later Mr. Stevenson became organist and choirmaster of the new St. Mark's Church, director of the Denver Conservatory of Music and conductor of the Concert Choir. In February, 1894, he removed to Los Angeles, Cal., where he has been director of the Ellis and Treble Clef Clubs, organist and choirmaster of St. John's and Christ Church and, concurrently, of the Jewish Temple, and where he now resides, devoting himself chiefly to composition and to the inculcation of harmony and theory in general. Under a long contract with the Oliver Ditson Company a list of over firty works in many varied forms has already resulted, and the number is being steadily augmented. Mr. Stevenson is a resident member and past President of the University Club, and an enthusiastic golfer of the Country Club of his city.'

L. E. BEHYMER'S ACTIVITY.—Through the energy of L. E. Behymer the following clubs of Southern California cities have engaged a number of artists: The Spinet Club in Redlands—Dr. Wullner, the Flonzaley Quartet and Tilly Koenen, Mrs. Mary Le Grand Reed, Mr. and Mrs. Harry Lott, Ignaz

Haroldi, Miss Eleanor Wadworth and Mrs. Heartt Dreyfus, the last five being resident artists; the Tuesday Musical Club in Riverside engaged as visiting artists—Fritz Kreisler, Flonzaley Quartet, Madame Jomelli, Marie Nichols, and as resident artists, Miss Anna Miller Wood, Mr. and Mrs. Harry Lott, Ignaz Haroldi, Georg Kruger and Miss June Terry; the Amphion Club of San Diego engaged as soloists the following California artists—Miss Anna Miller Wood, Ignaz Haroldi, George Kruger, Bruce Gordon Kingsley, and as visiting artists, Ellen Beach Yaw, Frieda Langendorff and Carrie Jacobs Bond.

THE ORGANISTS' ASSOCIATION.—The Organists' Association of Southern California held its first meeting and discussion of the season at the Hollenbeck recently. The attendance included President Ernest Douglas of St. Paul's Procathedral; T. E. Welde of St. Vincent's Church, Edw. Heyes of the Church of Our Lady of Loretto, Morton F. Mason of the Pasadena Presbyterian Church, A. J. Stamm of Hollywood, W. F. Skeele of the First Congregational, Archibald Sessions of Christ's Episcopal, J. M. Spaulding of the Immanuel, Presbyterian, Frank H. Colby of St. Vibiana's Cathedral, Ray Hastings of the First M. E. Church, H. L. Pierce of the Boyle Heights Presbyterian, P. S. Hallett of All Saints, Pasadena; Vernon Howell of St. Stephens, Hollywood; H. E. Weaver, Waldo F. Chase of St. John's Episcopal, and Rev. Charles Murphy of St. Athanasius Church and Trinity Chapel. The Organists' Association of Southern California is the only association of its kind on the Pacific Coast and is the largest society west of New York City. With the Gamut Club and the Dominant Club its forms one of the three organizations giving distinction to Los Angeles throughout the musical world.

Harmony Class

Dr. H. J. STEWART Begs to announce that he has organized a class for the study of elementary harmony. The first meeting will be held on Friday Afternoon, October 29th. For particulars address the studio, 1420 Franklin street. ¶ ¶

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Edited by JOSEPH M. CUMMING

"THE THIRD DEGREE" A GREAT PLAY.

Charles Klein's Remarkable Dramatic Effort Ably Played By
A Very Capable Company.

If "The Third Degree" is going to have the same effect on other playwriters as Charles Klein's "The Lion and the Mouse," the poor police are in for a most unhappy time, and they will realize as never before the truth of that humorous song in "The Pirates of Penzance" entitled, "A Policeman's Lot is not a Happy One."

When "The Lion and the Mouse" appeared it struck just the right psychological moment, and the force of its story overcame the technically poor way of its telling and made it a tremendous success. Since that time we have been satiated with trust-busting and wealth-denouncing plays, so much so that the success of Wilton Lackaye in "The Battle" has been attributed by some to the fact that it takes the side of the much berated capitalist and attempts to show that the faults of our economic system are not entirely his. So with "The Third Degree," and its powerful denunciation

So with "The Third Degree," and its powerful denunciation of police methods, we may expect all kinds of stage attacks on the unhappy guardians of the peace, and doubtless some one will be moved at the right time to present the police side of the question. A play like this is most encouraging to those who hold the theory that the function of the stage is something more than merely to entertain the tired business man, and that the play which thoughtfully and forcefully portrays life is reasonably certain of success.

But to the play—The curtain rises on the rooms of Robert Underwood, selling agent for tapestries and other works of art; he is desperate for money and faces exposure for embezzlement; enter his college friend, Howard Jeffries, Jr., son of a wealthy and excessively proud father, but disinherited for marrying a waiter girl; Jeffries, who is rather weak mentally, and at the time intoxicated, wants to borrow money from Underwood. He goes off into a drunken sleep, while his step-mother calls on Underwood, to whom she was once engaged. He has written her that if she withdraws her patronage it means ruin to him and he threatens to commit suicide. She denounces his crooked dealings, refuses to help him and leaves. He steps into the next room, a shot is heard and the curtain falls.

The curtain rises after a supposed lapse of ten hours, and young Jeffries is being given "The Third Degree" by the burly and brutal Police Captain Clinton; he is a nervous wreck after the long strain and finally succumbs to the Captain's brutal strength and will power, and is hypnotized into confessing to the murder.

Then comes the wife, the despised waiter girl, the only one who believes him innocent, his selfish obstinate fool of a father, convinced of his guilt, will not help him and the brave girl makes the fight alone. This father, by the way, is the only part of the play that seems untrue to life. It is inconcivable that a father who is continually talking of the disgrace of the whole affair will do nothing to save himself, for purely selfish reasons, from the still further disgrace of his son's execution.

To do justice to this admirably built play would require a detailed account of how the friendless girl storms the lawyer's office, compels him to defend the boy, even commits perjury to shield her husband's step-mother and to the end faces calumny and possible loss of her husband after she has saved his life. The play is compactly built, the story unfolds naturally, the interest never flags and the tenser moments are admirably relieved with delightful humor. Klein obtained the idea for the play from an anecdote related by Professor Hugo Munsterberg in his work on the credibility of testimony entitled "On the Witness Stand," and Professor Munsterberg says that the play might be actually a transcript from life.

The performance given by the excellent company of players at the Van Ness confirms the Munsterberg opinion most emphatically. The whole presentation, save where the impossible father appears, grips one with the feeling that this isn't a play at all, but real life, that is being lived before your eyes. The part of Annie Jeffries is most convincingly played by Fernanda Eliscu, who lays bare before you the quivering soul of the poor, humble waiter girl, devoted to

the weakling of a husband, willing even to give him up, even trying to force him to give her up if she stands in his way, but brave as a lion when it comes to fighting to clear him. The part is full of opportunity to overact, but she plays it in just the right key.

The young husband is very well played by Ralph Ramsey, who manages to make his drunken scene quite amusing, and is most excellent when he is being toured into a confession by the bullying of the brutal Captain Clinton. Alfred Moore looks the part of the brute Captain and portrays the type admirably.

Paul Everton plays the part of Richard Brewster, the eminent lawyer whom the wife finally works into defending her husband despite the threats of his rich client, the boy's father. He gives a good impression of a well-drawn character. The one other female part besides the young wife is that of old Jeffries' second wife, well played by Margaret Drew, who wears some very swell gowns. To conclude, it is a remarkable play, exceedingly well played.

Another One of Shaw's Plays.

George Bernard Shaw, the irrespressible, has recently published in book form his play, "The Admirable Bashville," which is a dramatization of one of his novels, "Cashel Byron's Profession." It is preceded by one of Shaw's characteristic prefaces, in which he explains why he wrote it in blank verse. He says that the British copyright law is such that any one could have dramatized his novel and that he would have been debarred from all right to do the dramatizing himself, and as he learned that some one was about to do so he had to hurry, and as he only had a week to write the play, he did it in blank verse, whereas if he had to write it in prose it would have taken a month. This gives him the chance to elaborate on one of his pet theories—that blank verse is so much easier to write than prose. He claims quite seriously that he has often written much better blank verse than Shakespeare, and he says in this preface that Shakespeare was in a hurry he used blank verse as a short cut and wrote such stuff as "To Be or Not To Be," or "The Seven Ages," but that when he had time he wrote such exquisite prose as the first scenes of "As You Like It" or Hamlet's chaffing with Rosencrantz and Guildenstirn. When you read "The Admirable Bashville" you find it is one of Shaw's jokes. As he says in the preface, he has followed the best models of the present-day stage, made virtue triumphant and united the lovers; when you have finished this delicious burlesque it does begin to shake your belief in the superior ability required to write blank verse. -11

CHARLES FROHMAN ON FRENCH PLAYS.

In last week's issue reference was made to a magazine article on "The German Invasion of the American Stage" in which it is claimed that German plays are coming more and more into favor with us. A very different version is held by Charles Frohman in a very interesting article in last Saturday's San Francisco "Bulletin."

He says that the superior craftmanship of the French playwrights accounts for their popularity—to quote directly, "The typical French domestic drama is facinating from the point of view of workmanship. Its chief virtue is economy. The influence of the concise, compactly built domestic drama of France can be seen on all sides of America."

He points out that the rightly written American play will always be more popular than the best French play, for the reason that French plays are written for an older civilization, and aim to reach the heart through the mind whereas in this younger civilization we reach the mind through the heart. He says further: "The wise American playwright is the one who takes the dramatic material that is true to American life and clothes it with as much of France's or Europe's excellence in technique as will not rob that material of one iota of its strength. Technical excellence of French playwriting combined with the great emotional or optimistic strength in American playwrighting would seem to be a perfect product." The rest of the article is an amusing account of French theatres and theatre customs."

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IMPORTANT ANNOUNCEMENT.

Beginning with the issue of October 2, 1909, the Pacific Coast Musical Review has been increased to 24 pages, which size will occasionally be augmented to 32 pages. This enables the management to add several new de-partments. The threatrical depart-ment occupies two full pages, and contains straightforward, unbiased and honest reviews of every theatrical performance of merit in San Francisco. These critical opinions, which are not controlled by the business office, will serve as a guide to our readers in Oakland, Los Angeles, Portland and Seattle, and all interior cities of the Pacific Coast, in case these cities should be visited by companies first appearing in San Francisco.

Besides this reliable theatrical de-partment, the Pacific Coast Musical Review contains a page of late European news, and a page of the most important musical news from leading Eastern centers. The Los Angeles, Oakland, Berkeley and Alameda departments are continued as usual, while more attention is being paid this season to Portland and Seattle.

In this 24-page issue advertising pages will be limited to 12 pages, and anyone applying for space after these 12 pages are filled must wait until a vacancy occurs. Special advertising rates can only be secured by those who keep their advertisement in these columns during the entire year. Those who desire to withdraw their advertisement during the two summer months must consent to pay a higher rate. Rates on this page will be IN CASE OF ANNUAL CONTRACTS: One inch, \$1.00; one-half inch, 50c, and "Musical Directory," 25 cents per issue.

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THE ORPHEUM'S NEW ACTS.

Mile. Bianci, who comes to the Orpheum next week with her company of terpsichorean artists, is the leading exponent of the classic dance in Europe. This is her first American tour and the patrons of the Orpheum can rely on a rare treat. Mile. Bianci has been associated as premiere danseuse with nearly every great grand opera production in Europe in several years. For her engagement in this city she has designed four numbers which exhibit her grace, skill and versatility to the greatest advantage. She has named them "The Dresden China Dance," "Egyptian," "La Danse En Volant" and "Satanella."

Hal Godfrey and his company will appear next week at the Orpheum in the character skit, "A Very Bad Boy," which was one of the greatest successes ever presented at the Tivoli Music Hall, London, where it created a perfect furore. The clever little play was written by Mr. Godfrey, who is a dramatist of prominence and an exceptionally clever character comedian.

Keno, Walsh and Melrose, famous comedy gymnasts, who are included in next week's Orpheum bill, can always be depended upon to provide something distinctly novel. This season they are appearing in what they term "The Revolting Arch."

"General" Edward La Vine, who will be at the Orpheum next week with his unique comedy juggling act, is styled "The Man Who Has Soldiered All His Life." The stage setting for his act is a battlefield, and in his burlesque of a soldier, preliminary to his juggling, he is exercuciatingly funny.

Mary Adele Case, the magnificent contralto singer whose success at her Portland concert was tremendous and who intended departing at once for the East and Europe has been induced to postpone her journey in order to give her friends and the music lovers of this vicinity an opportunity to judge of the great strides she has made in her career. Two concerts have been arranged at the Novelty Theatre, the dates being Friday evening, Nov. 19 and Sunday afternoon, Nov. 21. F. M. Bigerstaff, a local pianist, who is heard altogether too infrequently, will be the accompanist for Miss Case.

Dr. Wullner, the great lieder singer, is meeting with as great success this season as he did last. Every date is already taken from Oct. 15 to May 15 and Manager Hanson has been

to May 15 and Manager Hanson has been obliged to refuse dozens of offers. Will Greenbaum considers himself very fortunate in securing four Wullner concerts which will be given in this city and Oakland during the week of Nov. 22. Coenraad V. Bos will, as usual, be the accompanist.

By the way, we are to hear some great accompanists this season in Coenraad Bos, Frank La Forge and Edwin Schneider. The latter comes with George Hamlin, the tenor. His songs are becoming very popular, and Mr. Schneider's name is another of an American composer who is winning his laurels.

THE SHUBERT REGIME IN LOS ANGELES.

Temple Auditorium, the largest and most up-to-date concrete building west of Chicago, used for theatrical purposes, will house this season the Sam S. and Lee Shubert attractions. The policy of the house is that of "open house to all first-class traveling attractions."

Most of the dramatic stars, including Julia Marlow, Maxine Elliott, Nance O'Neil, Mary Mannering, Madame Nazimova, Mme. Fiske, Lulu Glaser, Marguerite Clarke, Gertrude Elliott, E. H. Sothern, John Mason, James T. Powers, Eddy Foy, and many others will appear at this theatre, presenting many of the successful dramas and comedies of the past and present seasons.

Two weeks will be devoted to most of these combinations, and only the high grade successes will be booked. The manager is L. E. Behymer, and his success with Mme. Bernhardt, the Metropolitan Opera Company, Ben Greet and similar attractions guarantees the carrying out of the policy of the



JOHN PHILIP SOUSA

The March King, Who Will Appear at the Head of His Famous Band at Dreamland Rink on Thursday, Nov. 4.

Shuberts, and a careful consideration of the desires of the public and an attention to detail that will bring satisfactory results.

Most of the big musical attractions will be played at this house; a grand opera season is planned, and the Auditorium is to become a center of art and music. The bookings have been arranged so that several well known local events given by the social world will be permitted to run in behalf of local charities, and all of the Behymer musical stars, like Mme. Sembrich, Mme. Schumann-Heink, Mme. Carreno, Mme. Jomelli, will find their home in this edifice.

The Shuberts have outlined forty weeks of plays which are worth while, and will hold their house open to any new American play by an American author to encourage a dramatic literature of our own.

The policy of the Auditorium management will be to serve the local public in a polite manner, anticipating their wants, a fairness and a squareness in all their deals, a business attitude towards producer as well as public, and to raise the standard of the dramatic offerings in the southwest.

The Shuberts have added many theatres to their already heavy holdings in the west, and are paying strict attention to the week stands where it is possible by augmented patronage to give elaborate scenic productions with the best stars surrounded by specially engaged companies, presenting high royalty which insures perfect satisfaction to the patron.

PACIFIC COAST -Musical Review-

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SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE
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PUBLISHED EVERY WEEK

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SAN FRANCISCO, SATURDAY, OCTOBER 30, 1909

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No 5



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MUSICAL CALENDAR 1909-10

Albert Rosenthal, Cellist Lyric Hall, Nov. 3
Sousa and his Band (Dreamland Rink). Nov. 4 and 7, aft. & eve.
Mme, Jean Jomelli (Manhattan Opera House Co.), Week of Nov. 14
Mary Adele Case, Contralto Novelty Theatre, Nov. 19, 21
Dr. Ludwig Wullner
George Hamlin (American Tenor)Dec. 2, 5 and 7
Fritz Kreisler
Lyric Quartette Pop Concert
Marcella Sembrich
Myrtle Elvin (Pianiste)February
Teresa CarrenoFirst Week of February
Madame Schumann-Heink
Mme. Tilly Koenen (the famous Dutch contralto) March
Pepito Arriolo (the Spanish child Violinist)
Maud PowellApril
Flonzalev Quartet (in Chamber Music)
Damrosch Symphony Orchestra and Isadora Duncan May

FIGHTING FOR THE CAUSE.

The social evolution of the world at large from a comparatively uncivilized condition to a very high phase of intellectual capacity arose from a series of great causes. These causes originated partly in political, commercial and religious problems and partly they were the outcome of educational and artistic conditions. Each of these causes, however, no matter to what class they may belong, needed defenders, disciples and leaders in order to guide them to that point of destination where they arrested the attention of the world and gradually forced themselves into the lifeblood of the body politic. Had it not been for the "fighters in the cause" the social scale of community life would today still remain upon a very crude foundation. There are many who believe because our economical and educational problems have been brought to a much higher plane than was their fate centuries ago, that fighting for the cause has become a superfluous application of energy, and that these problems will gradually adjust themselves, maintain their high position and still further develop from their own accord without any physical effort on the part of those eager to see evolution continue on this earth.

No greater mistake can be made than this assumption of general satisfaction about the educational condition of things, and in no other respect is the adage that lack of progression means retrogression more strikingly applicable than in this instance. And among all the great movements, be they commercial, political or moral, none of them is in sorer need of fighters for the cause than the art of music, which seems to have arrived at an eminence whereupon nothing but super-musicians, with a knack of creating as much noise as possible, seem to attract the concentrated attention of the world. But it is not our purpose to monopolize these pages for a futile attempt to prove that the so-called music of the future is a musical degeneracy of such a condition of unhealthy ideas that the very character of their construction and mechanical architecture prevents them from attaining an everlasting grip upon human imagination. can not agree that works like Salome and its kindred compositions represent the essence of musical conception, not because they do not conform with musical rhetoric or harmonic and theoretical laws and regulations, but just because they are solely based upon mechanical and arithmetical fundaments and lack the very assentials of musical laws, namely, the elegance of melody and the purity of subject matter.

We consider only that musical composition of value to those susceptible to the hypnotic spells of the language of sound which represents only that which is beautiful -only that which is morally pure -only that which appeals to higher ideals and to all the good that is in manhood. We can not listen with pleasure to cemmonplaces set to music, nor can we adjust our sense of hearing to ugly and coarse subjects treated with the tender melodies of sound. We do not care how intelligent, how skillful and how selfconscious a composer may be, he can not make an ugly and vulgar thought assume beauty, nor can he clothe a commonplace idea successfully in an ermine of beautiful melody. These are such logical impossibilities that we are surprised that there exist in the world of music, men, supposed to be in authority, who can call crimes against the purity of the art the music of the future. It may be true that fine feathers make fine birds, but no matter how beautiful the feathers the humming bird will kill flies and thus become destructive and rapacious.. So the laws of harmony, theory and counterpoint which may be compared to the feathers of a bird may be able to hide vulgar and coarse thoughts, but they can never change them into beautiful ideals. And we are certain that Providence, in its great wisdom, has never intended that the entrancing beauty of the universal language should be utilized to perpetuate coarse and vulgar ideas, and consequently if Providence did not intend to have one of its most wonderful conceptions misappropriated, it is safe to assume that such misappropriation will not stand the test of time.

But as long as there are composers who clothe their vulgar thoughts in apparently musical habiliments, as long as musicians and teachers look upon the art merely as a means to earn money and nothing else, as long as pupils study music because their neighbor's children study it or because they want to be as great as someone else, and hence desire to enter the shrine of the muses because of envy and jealousy, so long will it be necessary to have fighters for the cause who prove by their example that only those can really understand the mysterious beauties of the art of music who recognize that it can only be executed and practiced after years of self-sacrifice, faithful service and genuine, irresistible affection for it. When we recommend young students to attend concerts and listen to the genius of men and women blessed with a great gift of transmitting musical ideas in a manner most comprehensive even to those unacquainted with technical regulations, we do so because we consider such attendance a most important phase of a musical education. Any student who considers himself so far advanced in musical education that he or she imagines it impossible to gain additional information from a great artist will never make a genuine musician. One really gifted with genius perfectly knows of his own accord that it is impossible to fathom all there is to be learned in music during a lifetime, and that information and knowledge may be gathered from the most unexpected sources and in the most unexpected ways, for lessons may be learned from fine examples as well as from incompetent executants.

And so we repeat that as long as the concert hall is not always crowded, as long as teachers refrain from urging their pupils to attend concerts, as long as great movements in behalf of musical progress are sought to be blocked by jealous rivals, so long do we need fighters for the cause. How many people read these lines who possess that enthusiasm and that true affection for the art as to devote years of their life toward the fulfillment of a great purpose in the interests of music? How many readers are within the reach of our voice who can understand us and who are able to respond to our plea for concentrated action in behalf of the ceration of a pure musical atmosphere? Do you believe that the principles set forth in these columns are worthy of emulation? Do you believe that we are sincere and straightforward in our attempts to fight for the cause? Are you convinced that our purposes are unselfish and that we have clung to this paper for years in order to sow the seed of artistic purity among as many souls as we could reach? If you believe this, and if you trust in our integrity, are you then willing to assist us in bringing these principles to the attention of everyone who can be reached through our combined influence? If you do, you can become a fighter for the cause.

Upon another page you will find an announcement setting forth various conditions under which you may be able to earn a grand piano or other prices, and at the same time accomplish the very thing necessary to improve musical conditions on the Pacific Coast. It is true you will thereby increase the circulation of this paper and at the same time increase its income. This is the selfish way of looking at it. This paper shows its love of fair play by giving the one who gains the largest number of subscribers a grand piano, worth from eight hundred to one thousand dollars, and gives everyone, not winning the first prize, twenty-five per cent. of any amount that may be turned into this office. So, you see, we do not ask anyone to work for nothing. We consider everyone's services worth some remuneration, and therefore we are willing to pay anyone who participates in this contest the same amount

which we would be compelled to pay a solicitor for securing subscriptions for us. But we prefer to distribute whatever money we can spend among the profession. Because of this preference we buy the grand piano from a local music house—that is, a California music house-we give for these twenty-five per cent. orders to buy anything from an upright piano or violin to a talking machine or music lessons from any music dealer or music teacher who advertises in these columns. So you see, we not only give the paper for one year, but each one who secures a subscriber will be able to give twenty-five per cent. of all money paid into this office to California music dealers or members of the musical profession represented in the advertising columns of this paper. This is a plan of reciprocity which we dearly cherish and which should appeal to anyone fair-minded enough to realize its justice.

But, after all, this is only the commercial side of this campaign. The moral aspect of this cause is an entirely different one. San Francisco is sadly in need of a concert hall. We also need a Pacific Coast Music Teachers' Association. We must necessarily perpetuate the idea of California Music Festivals. And we also need a Conservatory of Music affiliated with the State University, which will make it possible to segregate efficient musical educators from incompetent teachers. Finally, it is necessary that our teachers, musical institutions of merit and, above all, our own local artists should be recognized throughout the land. These conditions can only then be secured if this paper can be circulated among every musical home on this coast. Unless everybody interested in music will be able to read this paper there is no possible chance to attain for music that recognition and that respect which it deserves. You, who have read this paper for eight or more years understand what we mean. Have you been forcibly impressed with the arguments made in these columns? Have these arguments sometimes set you to thinking? Have you agreed with us in the exposition of great principles and moral questions? And if you have been so affected as to write us enthusiastic letters of approval, do you think that others can be equally impressed with these arguments? And if they can be affected as you have been affected, do you think that the cause of music will be benefitted if ten times as many people read the paper as are doing so at this time? If you really think so, then it is your duty as a good musician, as a faithful disciple of a noble art, to become a fighter for the cause and assist this paper in spreading great musical principles throughout the homesteads of the Pacific Coast.

MARY ADELE CASE'S CONCERT.

Mary Adele Case will give two concerts at the Novelty Theatre, the dates being Friday evening, November 19th, and Sunday afternoon, November 21st. Frederic Biggerstaff will be the accompanist. Miss Case is preparing two splendid programs, which will be shortly announced. Among the works to be given is the rearly heard Grand Aria from "Romeo and Juliet" by Vaccajone, one of the old Italian masters. It is said to be a test piece for any contralto and but few attempt it in public. Prices for the Adele Case concerts will be \$1.50 and \$1.00, and mail orders may now be sent to Manager Will. L. Greenbaum at Sherman, Clay & Co.'s. People who have heard Miss Case in private predict a sensational success for her, as her voice possesses a certain rarely found quality which seems to reach the very hearts of her auditors. Let everybody attend these concerts and give encouragement to a Pacific Coast artist.

THE EDITOR'S PRIVATE NOTEBOOK

THE MUSIC OF THE PORTOLA FESTIVAL.

With a gigantic and bewildering flourish of the Queen's scepter, the curtain was rung down over the most successful and the most brilliant spectacle San Francisco has ever wit nessed. Not too much credit and praise can be bestowed upon the gentlemen of the Executive Committee, upon whose shoulders rested the heavy responsibility to satisfy the great anticipations aroused by the glowing newspaper accounts, and still forever the wagging tongues of those pessimists who are ever ready with tales of splendor seen somewhere else surpassing any event in their native city, no matter how successful. It is but well merited tribute to the energy, tenacity and enthusiasm of the Portola Committee to freely admit that the wildest expectations were surpassed and for once the most pessimistic tongues failed to wag derisively. Surely I am viewing the sentiment of everyone within reach of my pen when I state positively that the Portola Festival was "up to the brag." The gentlemen whose efforts were responsible for this signal success are: P. T. Clay (Chairman ecutive Committee), Milton H. Esberg (Vice-Chairman), Louis Sloss (Treasurer), Homer Boushey (Secretary), Governor J. N. Gillett, A. M. McCarthy, Edgar D. Peixotto, Jas. A. Johnston, Dent H. Robert, Chas. De Young, Mayor E. R. Taylor, John A. Hammersmith, Paul T. Carroll, W. D. Fennimore, C. W. Hornick, S. Fred Hogue, Robert A. Roos, James Rolph, Jr., Vincent Whitney and J. H. Crothers.

There were so many features connected with this glorious celebration that a musical journal can only refer to them very briefly. The weather, which at the beginning was disappointingly threatening, soon took pity on us all and through out the week there developed a series of those bright and sunny days for which California has become famed through-Never before was San Francisco attired in out the world. such brilliant festal array as during this week, when gaily colored banners fluttered merrily in the balmy breeze and created a multicolored canopy above the crowded thorough-At night the city was ablaze with thousands upon thousands of electric lights that changed the nights into days. Multicolored globes adorned stately buildings and a monster bell hung majestically over the intersection of Market, Third, Kearny and Geary streets. Upon the ocean the black night was pierced by illuminated warships of five foreign nations, and upon Union Square entrancing pieces of fireworks were burned every night. Surely the decorations and illuminations will forever be remembered by those who witnessed them.

The various parades and pageants were also remarkable for their thoroughness and originality. The entrance and reception of Don Portola on Tuesday was truly impressive. The military character of the procession proved inspiring, and the sailors from the international fleets gave the parade a dignified and formal character. The big Portola Parade, with its vari-colored uniformed native sons and daughters, its handsomely designed floats and its exceedingly luxurious and unique Comese and Japanese section, was a spectacle never to be forgotten. Thousands of dollars were represented in the Oriental section that glittered with gold embroidery and velvet and satin. The Masquerade Ball on Thursday evening was a dazzling event, and the historical and electric Carnival Parade and electrical floats on Saturday evening was the climax of a feast of color and revelry. Add to all this dazzling spectacle hundreds of thousands of people packing the streets to suffocation and you have a faint idea of the immensity of San Francisco's Portola Festival.

But this paper has more to do with the musical feature of the festival than with its spectacular atmosphere and here, I am sorry to say, there was revealed an element of weakness for which neither the Executive Committee nor the general conditions could be held responsible. There were above all the bands in the various parades. While it would be unfair to expect a unanimity of excellence, it would be but reasonable to suppose that a much more competent array of musicians could be selected from the ranks of the Musicians Union. I did not hear one band that could have passed muster before an efficient jury of serious musicians. Not one band was there that thrilled you with the vibrating force of a martial spirit. There was no crashing of trumpets, no flaring of brass which set your blood dancing in your veins. Barring the Stars and Stripes Forever March, there was no

composition played that was in accord with the spirit of the festival. Is it possible that the various leaders of these bands could not afford to buy a few inspiring marches and rehearse them adequately for this glorious occasion? It seems to me the members of the Musicians Union should consider it a matter of pride to appear before several hundred thousand people to their best advantage. And I know they can do better than they did last week. Surely there was enough money spent for music to cause a little more enthusiasm and obliterate some of the ordinary commercial spirit. The libraries of our local bands need replenishing very badly.

The afternoon and evening concerts of fifty musicians, under the leadership of Paul Steindorff, kept Union Square crowded with a pleased multitude throughout the rendition of the programs. Mr. Steindorff had a very strenuous time of it and no doubt had a good sleep after it was all over. An orchestra of fifty musicians under Fred. Eppstein's leadership furnished the music for the masquerade ball, and Mr. Eppstein was the recipient of hearty congratulations by many members of the committee for his dashing style and his excellent programs. Mr. Eppstein had particular reason to be proud, as this was his debut as a genuine conductor, never having wielded the magic baton before. On Saturday evening eight bands gave concerts in central locations throughout the business section of the city, and in several places dancing was indulged in by masked people until early morning.

The most important musical feature of the festival was Signor G. S. Wanrell's Spanish Music Festival, and, strange to say, notwithstanding the adequacy and efficiency of this the press, so lavish in its employment of adjectives, brushed it aside as if it failed to pay toll. I heard strange tales about certain vultures that hovered over Mr. Wanrell's head and were waiting to pounce upon him for the pound of flesh usually demanded by the "grafter." We are not ready to publish the results of our investigation at this time, but should we do so certain personages high in journalistic circles would be branded as extortionists. However, we will leave this disagreeable phase of the Spanish festival for a future time and devote our space to the merit of the per-The program included Spanish compositions formance only. only and was therefore in thorough accord with the atmosphere of the festival. For two months Mr. Wanrell and his singers worked hard to achieve brilliant results, and when the evening's work was done not less a personage than the Marquis Villalovar, Minister Plenipotentiary from Spain to America, expressed his surprise and gratification to Mr. Wanrell and his brave singers for the excellence of their vocal efforts, as well as their use of the Spanish language, which he thought could not have been successfully accomplished in eight months, much less in two months.

Thanks to various intrigues which it is not necessary to show up at this time, Mr. Wanrell's Spanish Music Festival was not a financial success, but its artistic pre-eminence remains unchallenged. Particular praise is due to the following singers, without whose assistance Mr. Wanrell could never have accomplished his purpose: Tenors—Messrs. Mesmer, Huber and Braun; Sopranos—Mrs. Napoleoni, Misses Arnold, Smith, Lauckmann and Bradley; Altos—Mrs. Harper and Mrs. Hardley; Basses—Messrs. Napoleoni, Whalin, Clending and Woodruff. The four basses and Mr. Mesmer, Mrs. Napoleoni and Mrs. Harper were particularly energetic in their efforts to make the event a signal success. This excellent idea to introduce genuine Spanish folklore on the Pacific Coast is the heartiest endorsement, and we hope that Mr. Wanrell will not feel discouraged by this experience regarding financial opposition, but will form a society which occasionally will give an event typical of the beautiful characteristics of Spanish national music. I certainly congratulate Mr. Wanrell upon the originality of his plan, as well as the excellence of its materialization.

Another brilliant musical feature of the festival was Miss Estelle Carpenter's remarkable chorus of five thousand school children. Miss Carpenter has every reason to feel proud of her efforts, which resulted in five thousand youthful voices singing with the precision and accuracy of one huge instrument.

Miss Eula Howard has returned from a very successful trip to the Northwest. She gave concerts in Seattle, Wash, and Grants Pass, Ore. The success of the former was already recorded in these columns, and the result of the latter will be recorded in next week's paper.

OAKLAND SECTION OF BACH CHOIR.

Increase of Singers From Oakland Make It Necessary To Give Special Rehearsals For the Benefit of a Complete Oakland Section.

There has been such interest shown by ambitious singers from Oakland in the work of the Bach Choir that it has become necessary to give special rehearsals for the benefit of all those who desire to participate in the great Bach Festival next spring. The first Oakland rehearsal took place at Maple Hall last Thursday evening. October 28th, under the personal direction of Dr. J. Fred. Wolle. Rehearsals will henceforth be given regularly in Oakland every Thursday evening, thus giving every genuine lover of choral music residing in Oakland a splendid opportunity to study the wonderful music of Johann Sebastian Bach as they ought to be studied.

Surely this influx of Oakland singers in the Bach Choir is gratifying, for it proves that people across the bay fully realize the immensity and grandeur of these Bach Festivals. There really does not exist any movement exactly like this in this country, and even in Europe we do not know of any music festivals devoted exclusively to the works of Bach and commanding exactly the same atmosphere and the same gigantic dimensions as are noticeable in these events at the Greek Theatre. It must be a source of great satisfaction to Dr. Wolle to know that the singers of the towns across the bay understand the magnitude of his plans and are willing to work with him shoulder to shoulder toward the attainment of a grand musical aim.

It is strange that there do not exist sufficient admirers of great choral works in San Francisco to come forward and demand special rehearsals in this city. Are the vocal students here merely singing for fun, or do they undergo the hardships of a musical education for the purpose of acquiring knowledge? And if they desire to add to their musical information are they satisfied with a repertoire of songs and arias or do they realize that the works of Bach must form part of the entire repertoire of a well schooled singer? It should never be forgotten that a music student can never learn too much, and surely the opportunity to study ensemble sing under a master like Dr. Wolle, and with material like the gigantic works of Bach, is altogether too rare to be overlooked. And, mind you, it does not cost a cent. All Dr. Wolle requires is diligent attendance at rehearsals.

Any vocal student who does not already belong to a choral society should take advantage of this splendid opportunity to add to his or her musical education. Music study is not child's play. It means serious and constant work and unless a student looks upon music study in this light, he or she will never amount to much. So, let it be hoped, that this splendid example set by the singers of Oakland will be initiated by the vocal students of San Francisco, and that Dr. Wolle will be enabled to announce special rehearsals for the San Francisco section of the Bach Choir within the next few days.

THE BERINGER MUSICAL CLUB IN VALLEJO.

The Beringer Musical Club, which achieved great success at the concert given at Centuary Hall last month, gave a piano and vocal recital at the Ascension Guild Hall, under the auspices of St. Rose's Guild, in Vallejo last Saturday evening, October 16. Mrs. H. J. Widenmann, also a member of the Beringer Musical Club, and prominent in Vallejo society, contributed to the program. She is the possessor of a rare contralto voice and her selections were a charming addition to the program, which in full was as follows:

contraito voice and net selections were to the program, which in full was as follows:

Piano—"impromptu," op. 142, No. 4, F minor (Schubert),
Miss Zdenka Buben; Vocal—(a) Fiore che Langue (Rotoli),
(b) "Isolina" (Stigelli), Miss Irene De Martini; Piano—"La
Serenade (Schubert-Liszt), Melton Mowbray; Piano—"La
Three Preludes (Chopin), (b) Intermezzo (Rich. Strauss),
Miss Alta Yocom; Vocal—(a) Grande Valse (Venzano), (b)
"My Heart at Thy Sweet Voice," from "Samson and Deliah"
(Saint Saens), Miss Anita Morse; Piano—"Alceste," Airs de
Ballet (Gluck-St. Saens), Miss Sadie Bultman; Vocal—Creole
Lovers' Song (Dudley Buck), Mrs. H. J. Widenmann; Piano—
Arabesques on the theme of Joh. Strauss' Waltz, "On the
Beautiful Blue Danube" (Schulz-Eyler), Miss Frances Westington; Vocal—(a) "Thursday" (Molloy),
Song from "Robin Hood" (DeKoven), Harry Bultman; Piano—
"Scherzo," op. 16, No. 3 (Eug. d'Albert), Miss' Estella McNeil; Vocal—Duet, "Calm as the Night" (Goetze), Miss Anita
Morse and Harry Bultman.



MAGDALEN WORDEN
Composer-Pianist, With Mme. Jomelli and Miss Nichols

Warren D. Allen, the efficient pianist and organist who left recently for Europe, has arrived in Berlin, and has begun his studies. While abroad he will write letters for the Pacific Coast Musical Review regarding the doings of musical people in the German metropolis.

THE JOMELLI CONCERTS.

As the opening attraction of an important musical season Manager Will. L. Greenbaum announces Mme. Jean Jomelli, the Dutch soprano from Covent Garden and the Hammerstein Manhattan Opera of New York. This artist is said to possess a marvelously beautiful voice, which she uses like a true artist, and the result is a concert that appeals to every lover of song. Last season Mme. Jomelli filled more concert engagements than any singer touring the country, with the exception of Dr. Ludwig Wullner. This year she has been engaged for every available date from October 1st to June 1st, the reason being simply that she gave so much pleasure and satisfaction last season that no less than eight festival societies have re-engaged her for this year, besides which she has been re-engaged by a number of the symphony orchestras. With Mme. Jomelli another great star will appear in the person of Miss Marie Nichols, an American violiniste who has won her laurels in France, England, Germany and Italy, as well as in her native land. Miss Nichols will play some rarely heard numbers, including a sonata by Franceur and other works by old French and Italian masters, besides some of the modern standard numbers. Miss Magdalen Worden, who will be "at the piano," is a composer of considerable repute.

Three concerts will be given at the Novelty Theatre, the dates being Friday night, November 12, Sunday afternoon, November 14th, and Tuesday night, November 16th. On Wednesday afternoon, November 17th, at 3:15, a concert will be given in Oakland at Ye Liberty Playhouse, after which the artists will leave on the Owl train for Los Angeles, where Mme, Jomelli opens the season of the Los Angeles Symphony Society. Reports from Steers and Coman in the Northwest are that Jomelli is really a great artist, and has more than given satisfaction as substitute for Emma Eames, whose tour was cancelled and who was replaced by Jomelli.

AN EFFECTIVE CONCERT BAND.

Why Sousa's Band Can Interpret the Works of the Great
Masters With Satisfactory Results Not Unlike
An Orchestra.

Many of the so-called "high-brows" shrug their shoulders at the idea of a military band playing selections composed for the orchestra. While it is not claimed that the effect is just the same, the modern band is so arranged that very satisfactory performances of the works can be given and without distorting the ideas of the composer. In Sousa's Band there is almost the identical instrumentation of a symphouy orchestra as far as the brass and reeds go. There are four French horns, the trombone and trumpet section, and in the reeds there are the flutes, oboes, bassoons, etc. The violins, however, are replaced by clarinets, and the other strings by saxophones, bass clarinets, and tubas. If one wants to get an idea of what a band like this can accomplish let them listen carefully to the accompaniments to the violin solos, etc. It is not claimed that a band can take the place of a symphony orchestra, but if you want to hear some very important new works rendered in a manner that will give you great pleasure and musical satisfaction, do not miss hearing a Sousa concert.

On Monday morning, at Sherman, Clay & Co.'s, the sale of seats will open for the concerts to be given by Sousa and his band at Dreamland Rink, commencing Thursday afternoon, November 4th. Eight concerts will be given, and at each an entirely different program will be presented. These offerings are full of modern novelties and so interesting that Manager Will Greenbaum has issued a program booklet containing the entire list, with interesting annotations, and these may be obtained in advance at the box office. Just to show that interesting programs can be made with a splendid band and a good library, we publish those of the opening day:

may be obtained in advance at the box office. Just to show that interesting programs can be made with a splendid band and a good library, we publish those of the opening day:

Thursday afternoon, November 4, at 3—Overture, "Le Roid D'Ys (Lalo); Solo, "The Debutante" (Clarke); Suite, "Looking Upward" (Sousa); Duet, "Come to Arcadie" (Edward German), Misses Frances and Grace Hoyt; Fugue and Grand March from "Damnation of Faust" (Berlioz); Staccato Etude (Rubinstein); (a) Idyl ((Amina" (Paul Lincke), (b) March, "The Fairest of the Fair" (Sousa); Violin Solo, "Zigeunerweisen" (Sarasato); Rhansody, "Espagnale" (Chaprier).

weisen" (Sarasate); Rhapsody, "Espagnole" (Chabrier).
Thursday night—Overture, "Spring" (Goldmark); Cornet
Solo, "Showers of Gold" (Clarke) Bacchanalian Suite, "People
Who Live in Glass Houses" (Sousa); Duet, "Barcarolle,"
Contes D'Hofmann (Offenbach), Misses Hoyt; Prelude to
the Russian Drama "Crime and Punishment" (Rachmaninoff);
Allegro from Fourth Symphony (Tcshaikowsky); Entr' Act
(Helmsberger), (b) March, "The Glory of the Yankee Navy"
(Sousa); Violin Solo, "Fantasie on Romeo and Juliette"
(Alard-Gounod): Rhapsodie "Slavonic" (Friedman).

Allegro from Fourth Symphony (Teshaikowsky); Entr' Act (Helmsberger), (b) March, "The Glory of the Yankee Navy" (Sousa); Violin Solo, "Fantasie on Romeo and Juliette" (Alard-Gounod); Rhapsodie "Slavonic" (Friedman).
On Friday night the entire program will be devoted to a Wagner-Sousa program. Seats for the Sousa concerts are 50c, 75c and \$1.00, and at matinees children will be given seats for 25c and 50c. Two special programs will be given in Berkeley at the Greek Theatre on Monday afternoon and night, November 8th. Seats for these may be secured at Sherman, Clay & Co.'s in San Francisco and Oakland, and at the usual places in Berkeley. In case of rain the concerts will be given in the Harmon Gymnasium.

Ashley Bennett Pettis, pianist, pupil of Charles P. Dutton, assisted by James D. Maddrill, baritone, gave a concert in Ukiah on Friday evening, October 15th, and rendered the following program excellently:

Prelude and Fugue in C minor (Bach), Mr. Pettis; (a) Where'er You Walk, "Semele" (Handel), (b) The Lark now Leaves his Wat'ry Nest (Horatio Parker), (c) Sing Me a Song of a Lad that is Gone (Sidney Homer), Mr. Maddrill; Woodland Sketches (Mac Dowell)—To a Wild Rose. Will o' the Wisp, At an Old Trysting Place, In Autumn, From an Indian Lodge, To a Water Lily, From Uncle Remus, A Deserted Farm, By the Meadow Brook, Told at Sunset, Mr. Pettis; Arias from "St Paul" (Mendelssohn)—(a) Consume them All, (b) But the Lord is Mindful of His Own, (c) O. God Have Mercy, Mr. Maddrill; (a) Etude for Left Hand Alone (Josef Hofmann), (b) Prelude (Rachmaninoff), Mr. Pettis; (a) O Thou Sublime Sweet Evening Star "Tannhauser" (Wagner), (b) Du Bist wie eine Blume (Schumann), (c) Ectasy (Mrs. H. H. A. Beach), Mr. Maddrill; (a) Flight (Mendelssohn), (b) Widmung (Schumann-Liszt), Mr. Pettis; (a) Pilgrim's Song (Tschaikowsky), (b) Israfel (Oliver King), Mr. Maddrill; Toccata (Schumann), Mr. Pettis; Scherzo, C sharp minor (Chopin), Mr. Pettis;



MISSES FRANCES AND GRACE HOYT
Who Sing Duets With Sousa's Band, Dreamland Rink, Commencing Nov. 4th, and Greek Theatre, Berkeley.

Signor Antonio de Grassi has taken a house in San Francisco at 130 Presidio avenue, near Jackson, and will be ready to receive pupils on the violin and in harmony and orchestration at the above address on November 1. Madame de Grassi will also receive pupils on the violin. Since deciding to remain in California, for some time, Signor de Grassi has been making concert dates for the interior of the State, but these are so planned as not to interfere with his teaching days. Pupils who wish to eventually work up to the standard required by the Signor, can prepare with Madame de Grassi, herself certificated by Prof. Sevcik to teach his method that has so revolutionized violin study. In his letter the great Maestro says that Madame de Grassi (then Miss Winifred June Morgan) practised under him "with patience, diligence, and excellent success," and he heartily recommends her as a teacher of his own method. Signor de Grassi was the first assistant to Prof. Sevcik in Prague, after a two years course under Joachim, in Berlin. Before this, Signor de Grassi had taken his degree at Milan in violin, plano and harmony. He also studied harmony privately at Leipsic under Jadassohn.

THE SUBSCRIPTION CONTEST.

We are glad to announce that interest in the subscription contest of the Pacific Coast Musical Review is increasing every day. So far two big institutions have entered the contest, namely, the Notre Dame Conservatory of Music in San Jose and the Von Stein Academy of Music in Los Angeles. Evidently musical people outside of San Francisco are more enthusiastic regarding the winning of a grand piano for the privilege of assisting this paper to be introduced in every home where music is practiced than San Francisco readers, who really gain more benefits through this paper than anyone

However, we are just as pleased to see our readers in interior California cities in this grand piano contest than readers residing in San Francisco. Adolf Gregory, director of the Oakland Conservatory of Music, has also expressed his conviction that the three hundred pupils of his excellent institution will soon be heard from. No doubt as the time progresses San Francisco will also fall in line, but we hope that by that time the others will not have rushed ahead beyond reach.

"WE QUARREL? ABSURD!" SAY PRIMA DONNAS.

And Mme. Gadski and Mme. Sembrich Embraces on Steamship To Prove It.

(From the New York Herald.)

Mme. Marcella Sembrich and Mme. Johanna Gadski arrived here yesterday on the Kronprinzessin Cecilie, of the North German Lloyd line. The latter comes to make a concert tour before the season at the Metropolitan Opera begins. Mme. Sembrich, who sang her farewell in opera at the Met ropolitan Opera House last season, is here for an extended concert tour. With Mme. Gadski came her husband, Hans Tauscher, her daughter Lottie, a miss of sixteen, and a protege, Miss Reita Faxon. Professor Wilhelm Stengel, her husband, accompanied Mme. Sembrich.

Because they are to sing on the same night in Chicago, October 10, and because Mme. Sembrich had engaged Mme. Gadski's pianist, Frank La Forge, of Illinois, who also was a passenger, a report was industriously circulated that the

opera singers were no longer friends.

"Why, the idea," exclaimed Mme. Gadski regarding the first tale. "From what I can learn those dates conflict because of a fight between two managers in Chicago, and neither of us knew about it or had anything to do with it, did we?" And she put her arm around Mme. Sembrich caressingly.

replied the latter, "not the least little bit."

Mme. Gadski said that she did not blame Mr. La Forge for going with Mme. Sembrich, because he would be engaged all

season instead of the four weeks she was to sing in concert. In introducing Miss Faxon, Mme. Gadski said: "Miss Faxon has been studying for four years with my old teacher and now she comes home to get married. Don't you think she is treating me badly?

Which brought up the reported remarks of Mme. Olive Fremstand that a woman could not be a great singer and a mother at the same time.

ALBERT ROSENTHAL'S CONCERT.

The cello concert to be given by Albert Rosenthal at Lyric Hall next Wednesday evening, November 3d, should be attended for several reasons. In the first place, Mr. Rosenthal is really an efficient artist, who has conquered for himself an enviable reputation in the world of music, both at home and abroad, and secondly, he is a native son of this city and State, thus entitling him to the congratulations of his fellow citizens. Surely if the music lovers thousands of miles away from home wax enthusiastic over Mr. Rosenthal's genius his own people should be eager to discover why this young artist has aroused the approval of serious musicians.

The editor of the Pacific Coast Musical Review has followed

the career of Mr. Rosenthal very carefully during the last few years, and he has read with interest the various opinions about his playing, published by European and American crit-These expressions of opinion were so sincere and were written with such evident knowledge of the subject that we do not hesitate to recommend to our readers to attend Mr. Rosenthal's concert by all means and hear him play the cello with that finesse and that artistic temperament which places this splendid instrument in a unique class by itself. Mr. Rosenthal will be assisted in his concert by Albert Elkus, the skillful young California composer and pianist, and those who have heard Mr. Elkus before will realize that he will be quite an artistic feature of the already delightful program. The compositions to be presented next Wednesday evening will consist of: Sonate (17th Century), (L. Valentini); Air (Bach); Andante (Schumann); Rondo (Boccherini); Second Move-ment of the Violoncello Concerto (Dvorak); Fantasie "Linda de Chamounix" (Piatti); Chant Triste (Tschaikowski); At the Fountain (Davidoff); Hungarian Rhapsodie (Popper).

As will be seen, this is an unusually interesting program for a cello concert, and anyone seriously interested in music can not afford to miss it. Tickets are \$1.00 each and are now on sale at Sherman, Clay & Co., Kohler & Chase, and

Beni. Curtaz & Son.

Will L. Greenbaum is in receipt of a letter from Godfrey Turner, husband of Maud Powell, stating that he had just returned from Fritz Kreisler's first New York concert, and that he now more than ever considered Kreisler the greatest violinist of them all. This is certainly a splendid tribute from a man of Mr. Turner's authority. Fritz Kreisler will appear here under Greenbaum's management on Dec. 12.

SINGING IN ENGLISH.

San Francisco, Oct. 13th, 1909.

To the Editor of Pacific Coast Musical Review:

Dear Sir: Allow me to say amen to your criticism of the English speaking public, in insisting upon hearing opera in a foreign tongue (as appearing on page five of your issue of the

The stand you have taken is strictly in accord with my view of that subject. As an humble worshipper at the shrine of Apollo, I have been abused time and again for my lack of musical taste in not being able to appreciate foreign songs. Whenever I was compelled to listen to a lot of songs in a foreign tongue, the only pleasure I derived was in the execu-tion and tone production. As I could not understand a word that was being sung, I had no interest in the performance except a vocal exercise.

If it were not for the synopsis of the opera, as usually printed on the program, I would attend very few operas.

And going one step further, it seems that no concert artist ever attempts a song recital without giving foreign songs the most attention and the major part of the program, just as if there were no song compositions in the English language worthy of their attention. Now I contend that there are more truly meritorious songs in English (dramatic and otherwise) than any artist will ever attempt to render.
In conclusion, I want to leave the suggestion that the gen-

eral public is so deceitful in these matters that preference is given to the foreign article because of the insane idea that by so doing thy are at once lifted to a class of exclusives.

Apropos to the above, I was asked to take part in a playlet recently wherein a trio was to be rendered in Italian. I committed to memory a short sentence and made that do for the entire song—(the soprano and tenor did likewise)—and upon my word the audience gave the foreign song the most

Yours truly,

L. A. LARSEN.

OPERA IN ENGLISH.

In answer to the article, "Opera in English" in The Musical Leader and Concert Goer of October 7, may I add a few words? Until vocal music in England and America is based upon English we can not have a national musical art in either country. We do not go to Berlin to hear French, to Austria to hear Italian, nor to Italy to hear German sung. But in England and America we hear everything but English. It is now the duty of our public to insist upon our vocal music being in English, and the duty of all artists and teachers to recognize and encourage the same on every occasion. Until the public understands what it hears, musical art can only amuse, it cannot educate. In most of our concert programs we hear only groups in foreign tongues, with a small (and usually insignificant) group of native writers at the end, lighten up" the program, as they tell us! When we sing abroad we have to learn the language of the country in which we sing and we should demand the same of singers coming to this country, for the best English should not be too good for us if we are to thoroughly enjoy and understand our music. If the French, Germans or Italians can adapt a Shakespearian or other standard work to a musical setting (in translations) we English-speaking composers can certainly do the same in English, for we have composers in England and America who have proven themselves worthy of the name. All we import is not of necessity better than our own! just study of our own writers were insisted upon of the artists who come to this country (apart from any commercial spirit) they could but find art here worthy of their attention. I feel our public is weak in not demanding a better knowledge of our native works. Those of us who write cannot be aggressive in this matter. We must submit and wait. But the time is at hand and vocal music to the best English must soon be a necessity with us if our art is to prosper.—Eleanore Everest Freer, in the Musical Leader and Concert Goer.

How the business world outside San Francisco regarded the spirit of the Portola Festival may be gathered from the following telegrams sent to Sherman, Clay & Co. of this city by Steinway & Sons of New York:

New York, Oct. 21, '09.

Sherman, Clay & Co., San Francisco, Calif.

Anent the celebration of the Portola Festival in commemoration of the rebuilding of your great and beautiful city. We send you hearty greetings and best wishes for unprecedented prosperity of your city and state such as the country has every reason to expect from the sturdy and dauntless citizens of San Francisco.

The Great Bach Festival

Spring, 1910

St. Matthew's Passion and B Minor Mass

Under the Direction of

Dr. J. Fred Wolle,

Founder of the Bach Festival in America

An Orchestra of Sixty Musicians A Chorus of Two Hundred and Fifty A Children's Choir of Five Hundred Eight Soloists of the Highest Standing

> Associate Member Five Dollars a Year, Including Two Tickets for Each Concert Active Members No Dues and No Initiation Fee. : : : : : : :

NOTICE TO SINGERS

Rehearsals for the great Bach Festival are taking place every Monday evening at Christian Church, Corner Dana Street and Bancroft Way, in Berkeley, and anyone sufficiently interested in the works of Johann Sebastian Bach to study the same thoroughly and participate in an Annual Festival, given in his honor, and for the purpose of permanently establishing the worth of his great Music in California, are invited to become members of the Bach Choir. Address Miss Lillian D. Clark, Secretary of the Bach Choir, 1522 Spruce Street. Berkeley, Cal. Phone Berkeley 3294.

IF THERE ARE SUFFICIENT APPLICATIONS FOR MEMBERSHIP FROM OAKLAND AND SAN FRANCISCO, REHEARSALS WILL BE HELD IN BOTH CITIES EVERY WEEK.

Elaborate Holiday Number!

THE PACIFIC COAST MUSICAL REVIEW is now preparing a large and handsomely illustrated New Year's Edition which will be published on Saturday, December 25th, 1909. Besides containing a Retrospective Review of San Francisco's Musical Life since April 18, 1906, the paper will contain special articles about Los Angeles Musicians and California Musical Clubs.

THOSE who do not advertise regularly in this paper will find the Holiday Number of the "Pacific Coast Musical Review" an ideal Advertising Medium as it will consist of an edition of not less than **Ten Thousand Copies**.

REGULAR advertisers in this paper who have Annual Contracts are entitled to a complimentary article containing 200 words each; and if they pay for cuts at the rate of 15c a square inch such article may be illustrated with picture; the cut not to exceed 3x4 inches (two dollars). Regular advertisers desiring to take advantage of this complimentary write-up and picture should send in their requests and copy before December 1st. After that date no write-ups can be accepted.

SINGLE COPIES OF THE HOLIDAY NUMBER WILL BE 25 CENTS.

Send copies away to friends and show them what California is doing for Music.

For Particulars Address:

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MUSICAL NEWS ABROAD

The Komische Oper in Berlin will present a number of novelties during this season. Among these new works are: "Resurrection," a free adaptation of the Tolstoi novel of the same name in a musical setting, by Frank Alfano, a young Italian composer; "Das Veilchenfest" (The Feast of Violets), by Brandt-Beys; "The Valley of Love," by Oscar Strauss, who wrote the "Waltz Dream" (which proved even a greater triumph in Europe than the over-advertised "Merry Widow") and "Lord Piccolo," by Berenzi.

It seems that all comic opera composers who have made recent successes will bring new works into the forthcoming season. Lehar, who has shaken a dozen or so comic operas from his sleeve during the last few years, will present "Das Furstenkind" at the Operetten Theatre in Berlin. Leo Fall, whose "Dollar Princess" proved a brilliant triumph, will bring out a new work, "The Divorced Wife," at the Theatre des Westens. All these comic operas mentioned her are of a risque and very broad character, and according to the California Club of San Francisco, would be unfit for production; but in Berlin people's minds do not run in channels that make risque productions subject to police interference. The public there knows what they are about to hear. If their sentiments are too refined to be put to the test they simply refrain from attending these performances. If they feel as if they wanted amusement of this kind they will go there without the government interfering with their free will. And mind you, Germany is not a free country, either.

The Frankfurt String Quartet will present a new work by $M_{\rm ZZ}$ Reger, which will be his op. 109. The same composer has also written a male chorus entitled "To Zeppelin," hereby showing an admiration for the king of airships. While this work may be rather flighty in its character, it should be as air tight as some of Richard Strauss's works, but we trust that the string quartet number will not put the Frankfurt players as much up in the air as the Zeppelin invention does its master. Anyway, Max Reger is one of the most fertile composers in Germany today. His works are characteristic and contain a certain element of originality unmarred by a superhuman effort to make musicians work like woodchopers, which latter desire seems to be the favorable pastime of the modern German composer.

During the current season of the Berlin Philharmonic Orchestra, under the direction of Arthur Nickisch, Sir Edward Elgar's "A flat symphony" will be performed. This would inspire one with the conviction that the strained feeling between England and Germany has not reached the musical circles. This is just as little likely as that the strained feeling between Los Angeles and San Francisco, which is due to political conspiracies, can affect the musicians of these two great cities.

It is gratifying to hear that Madame Emma Calve will not visit America during this season, and no doubt many a manger who was "soaked" for \$1,500 guarantee by this ambitious cantatrice will breathe easier when he hears this gratifying news. The concert stage would not lose much if Calve would decide to forsake it forever. She will remain at Nice this year, where she is scheduled to create the role of Mariedes-Angers in Gabriel Dupont's opera "La Glu." This work is entitled a "lyric drama in four acts, with libretto by Henri Cain." We trust that Madame Calve will not raise Cain with the libretto, as she does not play the title role, which has been allotted to Mlle. Vix of the Opera Comique in Paris. Madame Calve's role is that of a Mother, and she ought to be pretty good in this role, for she has been mother to so many proteges who never "proteged" that she should be used to it by this time. Otherwise, her motherly virtues seem to be few and far between.

On October 15th was presented at the Opera Comique in Paris for the first time Lalo's "Roy d'Ys." Grand opera is being given at both the Opera Comique and at the Gaite-Lyrique, the grand opera not having as yet opened its doors.

Willy Burmester, the famous German violinist, will tour the United States in the season 1910-11. It is to be hoped that this time this splendid virtuoso will visit the Pacific Coast. At none of his former visits to this county were any attempts made to book him here. The New York managers only then book artists for the coast when they have exhausted their drawing powers in the East, or after they have not been financially successes, and thus in many instances the

Pacific Coast has made artists for New York. Nevertheless, we are sneeringly referred to as the wild and wooly West every time an artist does not draw as the New York manager in his snug office expects him to draw.

Offenbach's "Love Tales of Hoffmann" was given for five hundred times at the Royal Opera in Berlin during the last four years. Pagliacci received its 250th performance recently. The Musical Courier correspondent comments on this fact as follows: "It required thirty-eight years for such a popular opera as Mignon, for instance, to reach the 250th performance. It took even Weber's Freischutz seventy-five years and Mozart's Don Juan ninety-seven years to reach this figure in Berlin at the Royal Opera." We wonder when this figure will be reached in New York and San Francisco. No doubt by that time people will fly to the theatre in airships.

Arthur Nikisch will conduct performances of "Don Juan" and "Rienzi" at the Hamburg Opera on the 26th and 28th of this month—Musical Courier.

Mme. Arthur Nikisch has completed the text and partitur to an operetta entitled "Meine Tante, Deine Tante," which will be given its first performance on May 1, 1910, in the New Operetta Theatre of Berlin. Nikisch will conduct the première, which will be the occasion of his first appearance as conductor in a Berlin theatre.—Musical Courier.

A novelty in quartet singing will be heard in Berlin this season in the offerings of the newly formed Russian Vocad Quartet, an organization of Russian opera singers, who will introduce the lieder and songs of the Siberian prisoners, as collected by Professor Gartefeld, of St. Petersburg. The quartet will be made up of excellent and well schooled voices and to make their performances more dramatic they will be dressed in the long gray cloaks worn by the banished offenders, the men with gray caps and the women with white cloths over the head. They will be accompanied by the Russian balalaika and some of the songs by the rattling of chains. This is, indeed, a day of realism.—Musical Courier.

The Caruso concert at the Royal Albert Hall, London, broke all records, both as to numbers present and to money taken in. The great building contained 15,000 people, and was sold out four days in advance. It is stated on the best authority that 4,000 applicants had to be refused, representing \$10,000. So pleased is Signor Caruso with his tour that he says openly he has never in his life been so happy as with Mr. Quinlan, and as long as Mr. Quinlan cares to represent him he will be pleased to call him his English impresario.—Musical Courier.

THE CLEMENS-GABRILOWITSCH WEDDING.

Clara Clemens, the contralto, and Ossip Gabrilowitsch, the pianist, were married last Wednesday noon at the home of Samuel L. Clemens (Mark Twain), the father of the bride, in Redding Conn. The beautiful Italian villa, with its splendid natural surroundings, made an ideal spot for a country wedding, and the interior of the house, decorated profusely with autumn leaves in all their splendor of color, added immeasurably to the picturesqueness of the occasion. The ceremony, performed by the Rev. Dr. Twitchell, of Hartford, Conn., was a very simple one, there being no attendants except the bride's sister, Jean. Miss Newcomb played the wedding march on the piano, Mark Twain wore his famous Oxford cap and gown over his proverbial suit of spotless white flannel.

and gown over his proverbal sunt of spoteness white namer. About fifty guests were present at the wedding and the breakfast that followed, among them being Richard Watson Gilder, Mrs. Gilder and three daughters, Mr. and Mrs. A. M. Wright of Boston, Lillian Burbank, Marie Nichols, Mrs. John B. Stanchfield, Mr. and Mrs. Frank J. Sprague, Miss Foot, Miss Constock, Mary Lawton, Mr. and Mrs. Theodore Gaillard, Mr. and Mrs. Charles Hapgood, Leonard Liebling, Mr. and Mrs. Albert Bigelow Paine and Ethel Newcomb, all of New York.

Mr. and Mrs. Gabrilowitsch will go abroad on October 16, and after a short tour in Italy will settle permanently in Berlin. Mrs. Gabrilowitsch will not sume her successful activity on the concert stage.—Musical Courief, Oct. 13, '09.

The Hofmann String Quartet will give three chamber music concerts during the season at the Kohler & Chase Hall. The members of the quartet are: William Hofmann, first violin; Walter Manchester, second violin; Rudolph Seiger, viola; Albert W. Nielsen, cello. Inasmuch as every member of the quartet is an excellent musician, artistic treats may be expected.

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GRAND PIANO FREE

BALDWIN, EVERETT, KNABE, STEINWAY or WEBER

The Pacific Coast Musical Review will give a Grand Piano worth from Eight Hundred to One Thousand Dollars to any Musical Club, Musical Conservatory, Music Teacher or Music Student who will secure for it the largest number of subscribers (not less than five hundred) before May 1st, 1910.

If the contestant who secures the largest number of subscribers should not exceed Five Hundred, he or she will be entitled to an *Upright Piano*, of the above named make, of the value of not less than **Five Hundred Dollars**.

Subscriptions Will Be Credited in Votes as Follows:

- One Dollar - 500 Vot	es
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- Eight " - 6,000 "	
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The Highest Number of Votes Represents the Largest Number of Subscribers

RULES OF CONTEST

Any musical person in California is eligible to enter this Contest. The First Prize will be awarded to the one securing the largest number of votes (which is equivalent to the largest number of subscribers). Anyone not winning the First Prize will receive a Merchandise Order representing 25 per cent. of the amount

forwarded to this paper. ALL SUBSCRIPTIONS MUST BE PAID IN ADVANCE.

A Coupon that will be published in each issue of the Pacific Coast Musical Review is equivalent to Five Votes. It is limited to one week after date.

Only New Subscriptions will be counted.

Contest ends May 1, 1910.

NOMINATION COUPON

Good for 500 Votes

Contest Manager Pacific Coast Musical Review, Sherman, Clay & Co. Building, San Francisco.

Dear Sir: I wish to register as a Candidate in the Pacific Coast Musical Review's Grand Piano Contest.

The Pacific Coast Musical Review's GRAND PIANO CONTEST

5 - Good for Five Votes - 5

Bring or send into office before October 23 or vote will not count.

Send in Flat Package—Do Not Roll.

FOR FURTHER PARTICULARS, ADDRESS CONTEST EDITOR

Pacific Coast Musical Review, Sherman Clay & San Francisco

MUSICAL NEWS FROM THE EAST

Fritz Kreisler sailed from Bremen on Tuesday, October 12, and arrived in New York on Tuesday, October 19th abourd the steamer Kaiser Wilhelm der Grosse, accompanied by Mrs. Kreisler and Haddon Squire, his pianist. Kreisler came direct from his vacation, which he spent at Gastein, and opened his tour with a recital in Carnegie Hall last Saturday afternoon, October 23.

Reinald Werrenrath in his recital in Mendelssohn Hall, New York, on Tuesday afternoon, October 26, sang a group of songs by Miss Harriet Ware, the young American composer, who played the accompaniments for this group. Another group in his program comprises five songs by Grieg, which Mr. Werrenrath sang in the Norwegian language. He has been singing the past week in the Maine State festivals and after a short tour through the New England cities returned to New York.

Rachmaninoff, the distinguished Russian composer-pianist, arrived in this country on October 26 aboard the Kronprinz Wilhelm. He left immediately for Boston, where he conducts the Boston Symphony Orchestra on October 29 and 30. His first New York appearances will be with the Boston Symphony Orchestra on November 13 and in his own recital in Carnegie Hall on November 20, at which time his new sonata, op. 20, will be included in his program.

The American debut of Yolanda Mero has been pushed forward several days to allow the famous Hungarian pianiste to accept a number of orchestral concerts out of New York that have been offered to her through the failure of another famous pianist to visit this country. These include appearances in Chicago with the new Philharmonic Society and in St. Paul with the St. Paul Symphony Orchestra. The positive date for Yolanda Mero's American debut has been set for Wednesday evening, November 3, in Carnegie Hall, when she will have the assistance of the Russian Symphony Orchestra, Modest Altschuler, conductor.

Oscar Hammerstein's preliminary season of grand opera at popular prices at the Manhattan has drawn to a close. The last wek was signalized by the addition of another novelty to the preliminary season's repertoire, making fifteen operas in all. Special interest was attached to the announcement of "The Bohemian Giri' for Wednesday, as it was sung in English—the first opera sung in the vernacular in the Manhattan Opera House.

Handel, Schumann, Schubert and Liszt were represented on the program for George Hamilin's recital at Carnegie Hall, New York, Sunday afternoon, October 17. But German Lieder did not preponderate. There was an old Italian song of Buonocini, a Shakespearian and Elizabethan group by Roger Quilter, a "Hmyn to the Night," by Campbell-Eipton, and "The Last Taschastas," by Carl Busch. A request number was Edwin Schneider's "Flower Rain," which proved so popular at Mr. Hamlin's Carnegie Hall recital last season.

Friends of the Symphony Society of New York will be interested in the completed list of novelties and lesser known works for the season, which has now been prepared by Walter Damrosch. The list is as follows: "Pagan Poem," after an eclogue of Virgil, for orchestra, piano and three trumpets off the stage, by Charles Martin Loeffler; dramatic overture, "Paolo and Francesca," Arne Oldberg; "Czar and Sultan," a suite of musical pictures, op. 57, by Rimsky-Korsakoff; scherzo, op. 45, Carl Goldmark; "Troisleme Suite," by Moszkowsky; "Le Printemps," op. 34, by Alexander Glazounow. A Debussy program will be given, including a new "marche eccossaise" and a suite "Au coin des enfants." Other noveltes will be a ballade by Liadow, written throughout in the five-four time, first popularized by Tschaikowsky in his "Symphonie Pathetique"; ballet music to the pantomime "Les petits riens," by Mozart, and a concerto by Rameau, arranged by Felix Mottl. Elgar's symphony, which made such a remarkable success last winter, will be repeated, as well as symphonies by Beethoven, Brahms, Dvorak, Haydn and Schubert.

Gustav Mahler, who sailed for this country from Europe on October 12, called a first rehearsal of the New York Philharmonic Society soon after his arrived in New York, October 19th. One of the interesting changes to be noticed this season in the reorganization of the orchestra will be in the wood-wind choir, where only two of last year's players re-

main. Most of the newcomers in this department are either of the French or Belgian school, three flute players, three oboes and the same number of clarinets being Frenchmen. In the brass section there will be noticed this season but three nusicians formerly with the Philharmonic, while all the performers on the tympani and percussion instruments are new here. Theodore Spiering, who makes his debut in New York as concertmeister, was for many years a first violinist in the Chicago Orchestra. Leo Schultz remains first 'cellist, but there will be a new face at the stand with him, Horace Britt, who was first 'cellist with Victor Herbert. Other newcomers among the 'cello players are I. Herner, who as at the first desk of the Manhattan Opera House orchestra last year; Paul Morgan of New York and Alexander Heindl of Boston.

Miss Carolyn Beebe and Edouard Dethier will give their second series of sonata recitals for piano and violin at the Plaza Hotel, New York, on the afternoon of Monday, November 15, and Monday, November 22, at 3:30 o'clock, and Monday evening, November 29, at 8:30 o'clock.

For the first time at his Sunday night concerts at the New York Theatre Victor Herbert played Lortzing's much neglected "Festival Overture," Sunday evening, October 17th. It led a program containing a well selected list of orchestral numbers that met the ready approval of the clientele this popular composer-conductor has acquired. By request Saint-Saen's suite "Algerienne," with a solo for viola. "Reverie du soie," was another orchestra feature of the first portion of the program, together with Bach's "Air" for the strings, Moszkowski's "Malaguena" and Stahlberg's "Al Mercedita." In the part devoted to Mr. Herbert's own music several of his isolated numbers, "Fleurette," "The Fairies' Revel," etc., found a place among the selections from his operas. The principal soloist was John M. Spargur, violin, who played D'Ambrosio's "Canzonetta," a Berceuse by Townsend, and a composition of his own, "Souvenir."

Mme. Blanche Arral made her metropolitan bow at Carnegie Hall Sunday afternoon, October 24th. Mme. Arral appeared with the Volpe Symphony Orchestra, the program being as follows: Overture, Anacreon (Cherubini), Volpe Symphony Orchestra; Air d'Opphelle, Hamlet (Ambroise Thomas), Mme. Arral with orchestra; Le Rouet d'Omphale (Saint-Saens), Volpe Symphony Orchestra; Voi che Sapete, Le Nozze de Figaro (Mozart), Au Cour le Reine (Massenet), Mme. Arral with orchestra; Plus grande dans son obscurite, Queen of Sheba (Gounod), Mme. Arral with orchestra; Mignon, (a) Overture, (b) Romance, (c) Cantabile, (d) Gavotte, (e) Polacca (Ambroise Thomas), Mme. Arral with orchestra.

Mme. Johanna Gadski will give her annual Carnegle Hall recital Sunday afternoon, October 31st. Her accompanist in New York will be Isidore Luckstone, who will likewise appear with the prima donna in Boston, November 3rd.

Jascha Bron, the young Russian violinist, makes his debut at Mendelssohn Hall, New York, November 8. He will then proceed to Philadelphia, where he plays on the 10th and return to New York for the Rubinstein Club's concert at the Waldorf-Astoria on Saturday evening, the 13th. On Sunday evening, November 28, he plays at the Metropolitan Opera House with Pepito Arriola, with whom he is also to be associated in a concert at Columbus, Ohio, on the Thursday preceding. Early in December he will go West to fill engagements, which include appearances in Chicago and Indianapolis.

Pepito Arriola, the eleven-year-old pianist who has been one of the sensational attractions of the last London season, will make his American debut Friday afternoon, November 12, at Carnegie Hall.

Mme. Blanche Marchesi, who will be in America for a short season this fall, will give her only New York recital at Mendelssohn Hall, Thursday evening. November 18, after which she makes a tour of about thirty-five concerts.

Mme. Nordica will give her only New York recital of the season at Carnegie Hall, Thursday afternoon, November 11th, immediately following her appearance in "Giaconda" at the opening of the Boston opera season, November 8.

Robert Lloyd, the director of the McNeill Club, recently lectured at Elk's Hall on "The Correct Use of the Voice in Speech and Song." The lecturer explained and demonstrated the proper methods of breathing, and the evening was both instructive and pleasant.

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NEW PUBLICATIONS FOR 1909.

Interesting and Complete List of Novelties Published and Purchased by Leading German Publishing Houses.

[By the Musical Courier's Leipsic Correspondent.]

(Continued from Last Week.)

Otto Junne publishes two works for large orchestra, the symphonic peom "Hero and Leander" by Paul Ertel (Berlin), and a tone poem by the Altenburg conductor, Theodor Blumer, whose "Carnivalscenes" was given in the Gewandhaus last year. The Ertel poem was given in manuscript in Berlin by the Bluthner Orchestra under Carl Panzner, and it was strongly approved. Solo songs here include Alex Schwartz's settings of poems by Carmen Sylva, also songs by H. Erler and Jos. Doebber. There are male choruses by Schwammel (Innsbruck) and F. Nowowiejski's "Mer ein Wortchen," which has become a repertory piece of the Berliner Lehrergesangverein. Liturgical music includes Emil Wagner's organ variations, "Yoom Himmel hoch" and his "Vaterunser" motet for mixed chorus, Further, ten organ pieces, op. 81, by Moritz Nogel (Leipsic), Br. Dost's "Ps. CIII" for mixed chorus, and Joh. Diebold's third book of modern organ masters. The Diebold book contains forty-five compositions, of which the last eight have obligatos of some stringed instruments. Other pieces for organ are by Jos. Beringer (San Francisco), Th. A. Romer (Magdeburg) and H. Daffner, of Dresden. Daffner brings also a piano trio, his opus 10.

Far the most important work now in the press of Gebruder Hug & Co. is Fritz Volbach's B minor symphony, which was strongly approved upon its manuscript rendition at the June festival in Stuttgart. Fritz Steinbach will conduct the symphony at a Gurzenich concert in Cologne. Next comes the orchestral "Apostaten Marsch," with male chorus, the op. 2, by Rudolph Siegel, og Munich. This work also created a strong impression at the Stuttgart festival. The text is a spiteful political poem written in 1844 by Gottfried Keller. The orchestral score is not merely an accompainment, but an independent work. The young composer pupil of Mrs. Reger, Othmar Schoeck is represented by a sonata for violin and piano, and no less than fifty-seven solo songs with piano. This firm brought last year the same composer's three movement orchestral serenade for strings, which was played as a Prufung work by the Leipsic Conservatory student orchestra. Hans Huber is in press with his sonata, op. 130, for cello and piano, and Volkmar Andrae by his second piano trio, op. 14. Andrae brings also fourteen songs, his op. 10 12 and 15. Wilhelm Berger (Meiningen) has on a capella male chorus ballade entitled "Pharaoh." It is of about the scope of the Hegar ballades. Hug & Co. still maintain lively interest in Volbach's "Am Siegfried Brunnen." a mood picture for male chorus and orchestra, published in 1907.

Ernst Eulenberg's catalogue of miniature scores is enlarged by those of Max Reger's second string quartet, op. 109; Jan Sibelius' quartet, op. 56; the Richard Strauss piano quartet, op. 13; the Brahms academic festival and the tragic overtures, also Brahm's (orchestral) variations on the Haydn theme. The house is bringing out the symphonic poem "Fruhling," by Vincenz Reifner, of Teplitz, in Bohemia. Stephan Krehl's piano trio, op. 32; Hans Sitt's three violin pieces, op. 102, and a dozen songs by Bruno Hinze-Reinhold are among the new works to appear. Large interest attaches to Felix Mottl's instrumentation of a Bach secular cantata for soprano, basso and orchestra, with choral finale. The cantata, "Mer han en neue Oberkett," was in honor of the coming of a new owner of the Klein Zschocher estates at the edge of Leipsic. The work in Mottl's arrangement has be-ma given by the Bachverein of Heidelberg under Dr. Wolfrum. The male chorus literature is enlarged by Victor Keldorfer's setting of four famous dance melodies by Josef Strauss (1827-1870), brother to Johann Strauss. The Reger quartet, op. will be played here in November by the Bochwentans. The Reifner symphonic poem was variously given in manuscript last season in Austrian cities.

Max Brockhaus' catalogue never brings anything but operas and incidental music to dramatic works. Siegried Wagner's opera "Banadietrich" is now on the press, also Humperdinck's opera of "Die Konigskinder." Humperdinck's first music on the subject was only incidental to a fairy play, but last season the work was enlarged and performed as a full blooded opera. The Brockhaus Press is still busied with Humperdinck's music to other plays, a part of which music was issued last year. It includes music for actual use with "The Merchant of Venice," "Tempest," "Winter's Tale," "As You Like It," and now for Ibsen's "Fest auf Solhaug." Among

the numerous live operas in this catalogue is the Karl Weis "Revisor," first played as comedy, but finely successful as comic opera when issued so in 1901. It had translation and performance in five languages.

. . .

C. F. W. Siegel (R. Linnemann) is publishing a number of large works by the late Erich Wolf Degner, who was at the time of his death director of the Weimar Musik Schule. The works are a symphony for orchestra and organ, a serenade for eight wind instruments and strings, a legende entitled 'Maria und die Mutter," for contralto and baritone solo, mixed chorus and orchestra; also a set of choral variations for violin and organ. There are two previously unpublished humorous skeches for double male chorus, by Felix Mendellsohn, printed from manuscripts in the Royal Library at Berlin. Other works for chorus are Othegraven's "Bauernaufstand," for male chorus and orchestra; also works by C. Kuhnhold, E. Erdelmann, Hermann Stephani, Stephan Krehl (Leipsic Conservatory), Hans Grisch (Krell pupil, also in conservatory faculty). Th. Podbertsky, Gerhard Schjelderup (twelve Norwegian folk themes), Louis Victor Saar (Cincinnati), also F. Nagler's male chorus operetta "Eye of the Law," and Josef Piber's one act singspiel "Die Liebspeis," for solo, mixed quartet and piano or orchestra. Saar's string quartet, op. 39; his sonata for piano and violin, op. 44, and some three voice women choruses were issued here some seasons ago. New concerted music includes Em. Moor's violin suite, op. 73, newly set for orchestra. Saar's string quartet, op. 39; his sonata for piano and violin, op. 44, and some three voice women choruses were issued here some seasons ago. concerted music includes Em. Moor's violin suite, op. newly set for orchestra. His fourth violin concerto, op. 72; double concerto for cellos, op. 69; triple concerto, op. 70, piano, violin and cello, were issued last season. The 1909 crop further includes Moor's op. 73 and op. 74, a suite and a sonata for piano and violin; Hans Grisch's octet for wind instruments and strings is available, also his eight minatures for piano solo. Krehl's three piano pieces, op. 30, are in work. New songs and duets are by R. von Mojsisovicz, A. Sandberger, Grisch, Gerhard Stehmann and Van der Stucken.

Max Meyer-Olbersleben has three songs for high voice and orchestra. Of these the "Totentanz" is said to be especially strong, Last year Siegels issued Rich, Wagner's sketches for "Meistersinger," "Tristan" and "Parsifal," and for two or three seasons they have been publishing a series of striking engravings on Wagnerian characters and scenes. drawings are by Hugo L. Braune, of Munich. The house has just brought out Dr. Arthur Prufer's devised and enlarged edition of "Das Werk von Bayreuth." The matter was first a set of lectures of 1899, but much material is now added. It has to do with the Bayreuth staging of all the Wagner festival performances in their turn. Dr. Prufer is a lecturer at Leipsic University.

The Gebruder Reinecke publish now for the very first time Ch. W. Gluck's solo cantata "I Lamenti d'Amore" for soprano violins, viola, cello and contrabass. The work is edited by Joseph Liebeskind, of Leipsic, who owns this and many other valuable manuscripts by Gluck and Dittersdorf. The preponderance of works now in the Reinecke press are male choruses, including op. 25, op. 26, op. 27 and op. 28 by Georg Henschel, the op. 44 by Arthur Seybold, a Carl Reinecke setting of a Kerner poem, also Richard Fricke's three songs, op. 51, for mixed chorus, and his editing of a "Geistliches Wiegenlied" from the "Seraphisch Lustgart" of 1635, here given for two part chorus and organ. Then there are a children's operetta, "Traumfriedel," op. 278, by Carl Reinecke; his cello romanza (concertstuck) with orchestra, three books of "Flower Songs" for piano, a barcarole for violin and piano, his setting of the Beethoven G major violin rondo of 1792 for piano solo, furthermore his piano solo setting of a Mozart orchestral menuet, gavot and humoresque. The firm has a little booklet called "Die Ulktrompete." It is a collection of bona fide yarns of musicians.

The publishing by J. Schuberth & Co. has been principally that of simplified and transcribed arrangements of the classic and operatic literature. Within the last years they have had success with the August Stradal solo piano transcriptions of twelve Handel organ concertos and twelve concertos by Wilh. Friedemann Bach, also other material by Buxtehude, Pachelbel, Frescobaldi and J. S. Bach. Their output for 1909 embraces Stradal's piano setting of Phil. Em. Bach's D, E flat and F major symphonies, J. S. Bach's G major "Brandenburg" concerto and an F major chaconne originally written for organ by Henry Purcell. Other novelties are excerpts from modern operettas and ballets by Ludwig R. Chmel and Georg Miekle.

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MUSIC IN THE ENGLISH LANGUAGE.

(Harold Ford in the Holietic Review.)

Speech, to be effective and agreeable, must be partially That is to say, if a speaker is to be heard and understood, his utterance must be partly musical, and the more numerous his audience the larger his auditorium, and the greater the area over which his voice has to travel the more musical must that utterance be. Cicero, no mean authority on the subject, gives due recognition to the fact in his dictum: "Est in dicendo etiam quidam cantus obscurior" (there is moreover in oratory a certain element of music)—a truth which is attested by the experience of every successful public speaker. Our language is often reproached as being harsh and rugged. This reproach had been deserved if cast, not upon the language, but upon those who misinterpret and abuse it.

Certain it is that if justice were but done to the musical element in our language it would not be found wanting in full beauty and melody of sound.

Why is Italian pre-eminently the language of song? Chiefly no doubt, because of the superabundance of vowels which characterizes it. Why is the speech of an Italian more euphonious than that of an average speaking Englishman? Partly for the same reason and partly, also, because his formation of the vowels is fuller, more perfect and more sonorous than ours. He directs the waves of sound to the front of the mouth; we to the back part of the throat and against the teeth, hence the fascinating tones of the one and the guttural, harsh and unattractive sounds of the other.

The vowels are the music of speech, as the consonants are the noises, and music will extend over, and be appreciable at far greater distances than mere noise. This fact is attested by the intuitive utilization of this penetrant power of music in the "nature-prompted" utterances of the street crier, whose wish is to be heard as far and as effectively as possible.

"Take care of the consonants, the vowels will take care of is an oft-repeated maxim. But in this, as in themselves.' many other maxims of an antithetic character, the truth is sacrificed to the forced embodiment of a pointed antithesis.

The too common use of this false, pernicious rule of suppressing or ignoring the vowel element in oral language is the direct cause both of defective utterance and that absence of charm without which speech were bereft of its power, beauty and grace. I grant that articulation becomes proportionately indistinct as the consonants are suppressed or imperfectly uttered. But why give pre-eminence to those elements which have no individual phonetic existence of their own and practically ignore those upon whose formation is wholly dependent the production of sound and consequent audibility, as also the expression of the emotions?

Despise the vowels and you at once divest speech of beauty as of expression. They are the flesh and blood of speech without which the consonants are but dry bones-void of

beauty as of life.

How important a part they play in oral language is at once apparent when we remember that it is only through the vowels that we can develop the voice in regard to its purity, sweetness and strength, equally in speech as in song; that we can give expression to emotional feeling; that a speaker makes himself audible, and so in part intelligible; and that they are the sole elements admitting of inflection and modulation of voice.

Now we who speak English have contracted a habit which in its influence has marred the natural beauty of our language and shorn it of its own peculiar charm, namely, that of speaking too much with the teeth compressed. We thus reduce to minimum the sonority of the vowels, impair the quality of voice, reduce its power, and lessen its extent of reach-effects which are the immediate result of our wholly disregarding the utility of the vowels.

The voice will find emission through the mouth or nasal passages; the more purely it does this through the former the more will it approximate to vowel tone, and in proportion will

be its purity, sweetness and strength.

Our endeavor, therefore, must be to introduce into our speech as much music or vowel-tone as we can. This will suggest the expediency of separating the teeth to form perfectly the vowels and of sustaining the voice upon them as long as is consistent with their just and perfect utterance, as also for the purposes of inflection. At the same time we must avoid a prolongation of the vowels into a drawling and sing-song expression, depriving speech of its charm, dignity and grace.

THE BOSTON OPERA SEASON.

Boston, Oct. 16.-Final announcement of the season's plans for Boston's first opera house has just been made. The regular season is to open on November 8th with a performance of "La Gioconda," which will make a draft on the forces of the Metropolitan Opera House, with which the local institution is allied.

Singing in both the new opera house and the Metropolitan in New York are Lillian Nordica, who was long a stockholder in the San Carlo Opera Company brought to this country by Henry Russell, manager of the new Boston Opera House; Lydia Lipokouska, Alice Nielsen, Jane Noria, Antonio Pini-

Corsi, Fernando Gianoli-Galletti and Enzo Leliva.

The season has been divided into two parts, the first continuing from November 8th to January 1st, and the second from February 7th to March 20th. There will be during the whole season sixty regular subscription performances to be given after the New York fashion on Mondays, Wednesdays, Fridays and on Saturday afternoons. Then there will be Sunday evening concerts and popular priced opera on Saturday evenings, in which the members of the opera school will have a chance to appear. The Boston, like all other well appointed opera houses, will have an opera school and rear its

own artists under glass in the back yard.

Mr. Russell, who has a reputation as a discoverer of good singers, has been in Europe off and on for the last year searching for talent for the new company. He has organized a chorus of 125 voices, of which about forty-five are American girls who have been studying the chorus parts of the various operas for the last year. The foreign recruits were selected by Giulio Setti, the chorus master at the Metropolitan Opera House in New York. In pursuance of the plan to unite foreign and native talent in the administration of the opera house Arnaldo Conti and Wallace Goodrich will divide the duties of the first conductor. The costumes and scenery were made in Italy, and the season will be in the main Italian in every particular, since no German operas are to be sung and there are only five operas to be sung in French out of a repertoire of twenty-seven. The principal singers besides those mentioned before are Celestina Bonin Segna, who made a success at the Metropolitan several years ago in spite of her limited opportunities: Fily Dereyne, who refused to come back to the Metroplitan two seasons ago because she was not promised the leading role; Emma Hoffman, Matilda Lewicka, Elena Kirmes, Evelyn Parmell, Maria Claessens, Maria Gay, Bettin Freeman, Elvira Livorini, Anna Mutschick and Anna Row-

Among the men singers in the company are a number of new artists from whom much is expected. Foremost among these are Enzo Leliva, the Polish tenor who has made a career in Italy; George Baklanoff, a Russian, and Guglielmo Balestrino, a young Italian tenor.

The repertoire will consist chiefly of standard works.

ton," by Galcotti, a modern Italian composer, will be the absolute novelty, while Pergolesi's "Serva Padrona" and Paer's "Maestro Cappella" will be the two notable revivals of old operas.-New York Sun. -44

A song recital by the pupils of Romeo Frick was given at the studio on Thursday evening, October 14th. The program was as follows: "Knowest Thou the Land" (Beethoven), Miss was as follows. Allowed thou the Land (Jeethoven), Miss Alice Miller; Aria from "Il Pagliacci" (Leoncavallo), Alwin Spencer; Siebel's Song from "Faust" (Gounod), Mrs. Chas. DeWitt; "Slumber Boat" (Gaynor), Miss Marjorie Borkheim; DeWitt; "Slumber Boat" (Gaynor), Miss Marjorie Borkheim; "A Jolly Good Song" (Getbel), Geo. Allen; "O Sole Mio" (Capua), Miss Margaret Centini; "I Hid My Love" (D'Hardelot), Miss H. L. Chamberlain; "All Through the Night" (Old Welch), Fred A. Nassie; "Faith of Spring" (Schubert), Miss Vina Wiley; "Sleep, Dear Heart" (Porter), Miss Dollie Leonard; Aria from "Rigoletto" (Verdi), Carl Vinther; "My Home" (Little), Miss Marion Peters; "Forbidden Musie" (Gastaldon), Geo. H. Hagy; "Without Thee" (D'Hardelot), Harold McDonald; "Mignon" (D'Hardelot), Miss Mabel Hatchwell; "Doris" (flute obligato) (Nevin), Miss Freda Sauerman; "Still wie die Nacht" (Bohm), Paul Foothill; "The Starling" from "Bird Songs" (Lehmann), Miss Martha Smith; "Only You" (Tirindelli), Thos. Walker; Aria from "Il Trovatore" (Verdi), Miss Gertrude Brain; accompanists—Miss Mary Coffey and Miss Hazel Reek. Miss Mary Coffey and Miss Hazel Reek. -11

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DEATH OF DUDLEY BUCK.

Famous and Prolific American Composer Dies Suddenly of Heart Disease, Leaving a Vacancy in American Musical Ranks.

(From the New York Musical Courier.)

Dudley Buck, the well known American composer of sacred music, organist and choirmaster, died suddenly of heart disease last Wednesday, October 6, at the home of his son, Dudley Buck, Jr., in West Orange, N. J. The deceased was seventy years old.

Born at Hartford, Conn., March 10, 1839, Dudley Buck came from an old New England family. He entered Trinity College, Hartford, and showing a preference for music, became organist of St. John's Episcopal Church at the age of sixteen. Previously, he had studied with a Hartford musician named At the age of eighteen Dudley Buck's parents took him out of college and sent him to Europe, where he entered the Leipsic Conservatory in 1858, and continued his musical education under Hauptmann, Richter, Rietz, Moscheles, and At Leipsic the young student met and associated with Plaidy. Sir Arthur Sullivan, Carl Rosa, John Francis Burnett, S. B. Mills, Madeline Schiller and others. Later, Buck went to Dresden, where he did organ work under Schneider. A year in Paris wound up the period of training abroad.

In 1862 Dudley Buck returned to America and was at once appointed organist of the North Congregational Church at Hartford, where he remained until his parents died, in 1869, when he turned his path westward and settled in Chicago, as as the organist of St. James' Protestant Episcopal Church. The great fire in October, 1871, destroyed the Buck church and his home. He went to Boston and accepted charge of the organ in St. Paul's Church there, later assuming a similar position at the Boston Music Hall. In 1875 Theodore Thomas invited him to remove to New York as assistant conductor of the Thomas orchestral concerts at Central Park Garden, prior to which removal Mr. Buck accompanied his chief to Cincinnati as organist of the May festival of that year. Cincinnati wanted Mr. Buck to take permanent charge of her new music hall in 1878, but he previously had decided to accept a call from Holy Trinity Church, Brooklyn, to become the organist and musical director, and this was the beginning of his long musical career in Brooklyn as organist and as director of the Apollo Club of Brooklyn. He took charge of the music in Plymouth Church in May, 1902, after a service of twenty-two years at Holy Trinity. "He resigned from Holy Trinity be-cause of limitations set upon his selection of the music," says a report upon that happening. Since then he divided his time between Europe and America, residing while abroad chiefly in Dresden, a city of which he was especially fond.

The best known of the Buck compositions are his cantata, "The Centennial Meditation of Columbia" (written for Centennial Exposition), his setting of Longfellow's "Golden Legend" (which won a \$1,000 prize offered by the Cincinnati Musical Festival Association), "The Legend of Don Munio," a dramatic cantata, a setting of the Forty-sixth Psalm for a dramatic canada, a setting of the Forty-Stati Fail to, solos, chorus and orchestra, symphonic overture to Scott's "Marmion" (led by Theodore Thomas at a Brooklyn Philharmonic concert), "The Light of Asia" and "The Voyage of Columbus," both choral works, also sonatas, marches, an impromptu, a rondo caprice, transcriptions, etc., for the organ, and a comic opera, "Deseret."

Mr. Buck's earlier compositions were for the church, and it is in this field that perhaps he is most widely known. The is in this field that perhaps he is most widely known. The "First Motet Collection" appeared in 1864, followed a few years later by the "Second Motet Collection." Others of his church works are a series of four short cantatas, "The Coming of the King," "The Story of the Cross," "Christ the Victor" and "The Triumph of David." In this class also belongs the "Midnight Service for New Year's Eve." Much of his male voice music was written for the Apollo Club, notably "Twillight," "The Nun of Nidaros," "King Olaf's Christmas," "Chorus of Spirits and Hours," "On the Sea" and "Paul Revere's Ride," besides a long list of part songs. His songs and ballads number upward of forty, and among them are vere's Ride," besides a long list of part songs. His songs and ballads number upward of forty, and among them are "Sunset," "When the Heart is Young," "The Tempest," "The Silent World is Sleeping," "The Bedouin Love Song," "The Creole Lover's Song," to name only a few. In many of Mr. Buck's works he was his own librettist; in "Don Munio," "Columbus" (English and German), "Festival Hymn" and "On the Sea," the words are original with the composer. Dudley Buck's literary works include a "Dictionary of Musical Terms" and "Influence of the Organ in History."

He is survived by his wife, who was Miss Mary E. Van Warner, and to whom he was married in 1865 at Hartford.

Wagner, and to whom he was married in 1865 at Hartford; two sons, Dr. Edward T. Buck, of Indianapolis, Ind., and

Dudley Buck, Jr., the singer, and one daughter, Mrs. Francis Blossom, of Orange, U. J. The funeral took place from Grace Church, Orange, N. J.

In an editorial paragraph the Musical Courier adds the fol-wing: The late Dudley Buck, whose detailed obituary will lowing: be found on another page of this issue, was an American composer by virtue of his nativity here, but not through any distinctively national trait in his music, or any touch of individuality that might have suggested his American birth and an-This is not disparagement of Mr. Buck, for the same thing may be said, and has been said by The Musical Courier, about most of the composers who claim this land as their own but have studied abroad and lay stress on the title of "American composer." Dudley Buck received his musical education at Leipsic and lived in that city at a time when the students at its Conservatories were apt to follow slavishly in the foot steps of the professors and regard the musical forms and ideals then supreme as the final boundary of progress in tonal Mendelssohn, Reinecke, David, Moscheles-those were the musical influences strongest in Mr. Buck's student career and they remained apparent in even his very latest compositions. He made no attempt to strike out in the newer musical forms or to employ the modern idioms, and he certainly accomplished nothing in the way of composition which has in it any suggestion of Americanism, any sort of departure from the set ideas, ideals and methods of the comfortable old mid-dle period of German pedantry. The religious music of Dudley Buck is a mixture of German counterpoint with English hymnal modes due to his familiarity with the established Episcopalian church service. Mr. Buck had contrapuntal gifts of no mean order and possessed also the ability to create dignified and pleasing melody, but as far as adding any works of ethnological value to American musical literature was concerned, he might just as well have been born in his beloved Dresden as to have been native to the State of Connecticut or resident for decades in Brooklyn. Dudley Buck was in the strictest critical sense, a German composer, and so is many another of Columbia's musical sons who studied in the Fatherland.

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Edited by JOSEPH M. CUMMING

"BECKY SHARP" ADMIRABLY PRESENTED.

The Alcazar Company Gives a Most Excellent Performance-The Thackeray Atmosphere Is Delightfully Real.

If you got to see "Becky Sharp" at the Alcafiar this week your opinion of the play will necessarily depend on whether you have ever read that most delightful novel of Thackeray's

If you have never enjoyed that masterpiece you will take a great deal of pleasure in a finely costumed and highly interesting play with a good many more characters than is customary in modern plays. You will be entertained by several episodes that seem to be brought in without sufficient preparation, you will carry away the impression that Becky was a cunning schemer, but that she was dreaming of a good deal of sympathy after all, and your general impression will be that the Alcazar people have added another success to their numerous triumphs.

But if you know Thackeray's exquisite work of art your pleasure will be immeasurably increased at the marvelous way the playwright has condensed the rambling story and caught the atmosphere of the heartless, selfish society which so wonderfully portrayed; you will enjoy the Thackeray episodes alluded to most keenly as you see Joseph Sedley's comic terror at the approach of the French army, and Becky's humiliation of the haughty Lady Bareacres; forgotten bits of the story will come back to you vividly as when Becky tells of how Joseph Sedley called her his "Diddly-diddly darling," and when she speaks of "How to live on nothing a year." You will renew your pity for poor old Briggs, your amused contempt for selfish old Miss Crawly, your loathing of the Marquis of Steyne, your impatience with that shallow simpleton, Amelia Sedley, and your disgust with the conceited dandy, George Osborne.

Miss Vaughan's task is too great for any actress in any

stock company. I am inclined to think that all of the stories we have read of certain actors who have not played certain characters till they have pondered over them, absorbed them and lived them for months or even years, are press agents' fiction, but Becky Sharp really is a character that requires ever so much more thought than any stock actress could possibly have time for. No one with the slightest imagination could read "Vanity Fair" without forming his own mental image of the tricky, scheming, grafting Becky, and it would be impossible to expect Miss Vaughan to realize all our conceptions-she is entirely too god-looking for my Becky Sharp, and her voice is too sympathetic, but there is no law to compel her to make her Becky the Becky of the book.

Granting her right to play it as she pleases, she makes the character interesting always, and in her struggles to escape the clutches of the old libertine, the Marquis of Steyne, and her part of the great scene where her husband, Rawdon Crawley, surprises the Marquis in her room, she rose to the occasion nobly. This is the great scene that Thackeray, when he finished it, exclaimed in self-admiration, "By God! I am a genius.'

My judgment is that the best work in presenting the characters as Thackeray wrote them is done by Will Walling as Rawdon Crowley; E. L. Bennison as the Marquis of Steyne, and Adele Belgarde as Miss Crawley. Walling's farewell to Becky on the even of Waterloo was a most excellent piece of simple, unaffected pathos. Bennison's Marquis of Steyne, both as to make-up and acting, couldn't have been better, and Miss Belgarde is in her element in such characters as selfish old Miss Crawley. The worst characterization was Charles Do Clark as old Pitt Crawley. Perhaps the dramatist wrote it for low comedy, but while Sir Pitt Crawley is a doddering old fool and an ill-mannered boor, he ought to talk more like a country squire than a modern Cockney.

---ORPHEUM.

A simple announcement of the names of the artists in next week's Orpheum program is sufficient to convince all conver-

sant with theatricals that the entertainment to be presented will reach the highest standard of vaudeville.

Miss Minnie Seligman and William Bramwell will appear in Gerald Villiers Stuart's powerful one-act play, "The Drums of Doom," which created quite a sensation when originally

produced in London by Mrs. Beerbohm Tree and Lewis Waller. It deals with a most fearful and thrilling event in the life of an American politician, to whom his wife gives a great and abiding love in his darkest hour. Miss Seligman, who plays the wife, is afforded a splendid opportunity for the display of that emotional ability which has caused her to be recognized as one of the greatest actresses in this country, while Mr. Bramwell, who represents Judge Delaney, a western lawyer, maintains his reputation as a sterling and faithful exponent of leading characters. "The Drums of Doom" is a play that grips the audiences from the very beginning and maintains that grip till the very end. Anything in the way of a description of its story is purposely avoided in order not to dull that absorbing interest which it never fails to excite.

One of the cleverest and agile acrobatic acts in vaudeville is the performance to be given by the Bounding Gordons. The work of this trio is most gracefully executed and the youngest is a "bounding wonder." With the aid of a flexible mat he throws backward and forward somersaults alighting on

the shoulders of his companion in a pyramid position.
Katchen Loisset, a very recent Orpheum importation, will appear for the first time in this city. Her offering will be a very novel one. She begins with English and German songs, after which she introduces her trained pigeons and a remarkable mimic dog called "Honey," who she dresses to represent different types of men. The effect is most laughable.

The Bootblack Quartette, consisting of Master Elliott, Adam, Weber and Hayes, will indulge in an ensemble of melody and fun. In characteristic street urchin garb they divert with song, dance and witticism. Their voices are particularly good and biend harmoniously

Next week will be the last of Hal Godfrey, seen in an entirely new comedy of New York life by Edmund Day, entitled "The Liar." It will also be the final one of Keno, Walsh and Melrose, "General" Edward La Vine and of that delightful votary of terpsichore, Mile. Bianci, whose repertoire of classic dances has scored a great artistic triumph. A series of motion pictures of unusual interest will be a fitting termination to a delightful performance.

ORGAN RECITAL.

Frank E. Wright, director of music, announces that the official opening of the new pipe organ recently installed in the College Avenue M. E. Church, Berkeley, was given on Thursday evening, October 18th, at eight o'clock. Professional talent was secured exclusively for this occasion, the organ numbers being interspersed with several songs. The proceeds from the concert were devoted to the church's department of music. The recital was given under the direction of ment of music. The recital was given under the direction of R. F. Tilton, who presided at the organ. The program follows: Organ, "March Pontifical" (Lemmens), R. F. Tilton, Soprano, "Carissimo" (Arthur A. Penn), Edna Luke; Bass, "The Lost Chord" (Sullivan), Frank W. Thompson; Organ, "Gavotte in A flat" (Silas), R. F. Tilton; Contralto, (a) "Requiem" (Homer), (b) "L'esclave" (Lalo), Ruth Weston; Tenor, (a) "My own Hour" (Caro Roma), (b) "Faded Rose" (Caro Roma), B. Liederman; Organ, "Theme and Variations" (Motti), R. F. Tilton; Duet, "Parting" (Neidlinger), Misses Luke and Weston: Bass (Selected) Frank W. Thompson. Luke and Weston: Bass, (Selected), Frank W. Thompson; Organ, Postlude (Smart), R. F. Tilton, Mrs. W. J. Batchelder, accompanist.

BLANCHE ARRAL GREATEST SENSATION IN YEARS.

The following telegram was received by the Pacific Coast Musical Review from New York last Monday:

Musical Review, San Francisco, Calif.

Blanche Arral debut Carnegie Hall tremendous ovation. This new artist creates greatest sensation in years.

BASSETT.

ZECH ORCHESTRA CONCERT.

The second concert of the season 1909 of the Zech Orchestra took place at the Novelty Theatre last Tuesday evening. and proved to be a brilliant success in every way. A detailed account of this event will appear in next week's issue.

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IMPORTANT ANNOUNCEMENT.

Beginning with the issue of October 2, 1909, the Pacific Coast Musical Review has been increased to 24 pages, which size will occasionally be augmented to 32 pages. This enables the management to add several new de-partments. The threatrical department occupies two full pages, and contains straightforward, unbiased and honest reviews of every theatrical performance of merit in San Francisco. These critical opinions, which are not controlled by the business office, will serve as a guide to our readers in Oakland, Los Angeles, Portland and Seattle, and all interior cities of the Pacific Coast, in case these cities should be visited by companies first appearing in San Francisco.

Besides this reliable theatrical de-partment, the Pacific Coast Musical Review contains a page of late Euro-pean news, and a page of the most important musical news from leading Eastern centers. The Los Angeles, Oakland, Berkeley and Alameda departments are continued as usual, while more attention is being paid this season to Portland and Seattle.

In this 24-page issue advertising pages will be limited to 12 pages, and anyone applying for space after these 12 pages are filled must wait until a vacancy occurs. Special advertising rates can only be secured by those who keep their advertisement in these columns during the entire year. Those who desire to withdraw their advertisement during the two summer months must consent to pay a higher rate. Rates on this page will be IN CASE OF ANNUAL CONTRACTS: One inch, \$1.00; one-half inch, 50c, and "Musical Directory," 25 cents per issue.

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ALBERT ROSENTHAL IN SACRAMENTO.

in the State Capitol and Will Appear in His Native City on Wednesday Evening, November Third.

BY MRS. ALBERT ELKUS.

Sacramento, Cal., Oct. 19, 1909.

On Saturday afternoon, October 9, the Saturday Club opened its season with a cello recital by Albert Rosenthal. It seems strange that San Francisco should hear of this San Franciscan from outside criticism. Something must be wrong with the musical atmosphere in your city, as I understand this artist has been heard all over his native State, except in his native city. His reputation comes, of course, from Europe and the East. A depth of temperament, combined with a remarkable technic of his instrument, makes Rosenthal notable among cellists. The program was enthusiastically received by the The Valenclub, which had looked forward to this concert. tine Sonata and the Dvorak Adagio were the program's gems. The sonata shows all the unaffected naiviety of the dainty old Italian style (Valentini was born but a few years before the eighteenth century rolled operatic glory into Italy). It was in strog contrast to the depths of the Bach air, where one felt profundity in its architectural form, which contrasted well with obviousness and cleverness of the sonata. The Dvorak Adagio from the Concerto was a decided novelty and made a sober and masterful impression. The Ciatti, Davidoff, and Popper numbers showed the wide facility of the off, and Popper humbers showed the wide facility of the artist in handling his instrument. The program in full was as follows: L. Valentini—Sonata; Bach—Air; Schumann—Andante; Boccherini—Rondy; Dvorah—Second Movement (violincello, concerto); Ciatti—Fantasie "Linda de Chamounix"; Tschaikowsky—Chant Toiste; Davidoff—At the Foundarie Chamounicae Chamounic tain; Copper-Hungarian Rhapsody.

On October 14 Wilhelm Heinrich appeared at the second recital of the club's season. This wonderful man is not a stranger to our club, where not only the man's art but his personality makes him always persona grata. The lecture—song recital consisted entirely of modern songs—or rather contemporary songs, except the Lovelei of Liszt who, as Heinrich Sazo, forsaw the modern song tenderness. Such a program as this presents more of interest than esthetic enjoyment. It is interesting to see the various tendencies of the tiem and the possibilities of the future. No doubt many of the songs on that program will disappear, some will survive-and some of us might be surprised which. Debussy and Seger were made the two poles of the prograb and the heavy calculating songs of the latter certainly contrasted with the gauzy impressionistic lyrics of the former. It is impossible sometimes to forget the adding machine element in Seger. Besides these giants, there were songs of Whelpley, Cheney, Rogers, Fairchild and Chadwick. It is to be hoped that this wonderful artist will be with us in California soon again.

SAMUELS AND BERINGER IN SANTA ROSA.

Mr. Harry Samuels and Prof. Joseph Beringer were the principal executants of the program given at the third annual alumnae concert last Sunday afternoon at the Ursuline College at Santa Rosa. Their program numbers were: Beethoven's "Kreutzer Sonate" for violin and piano; violin solo, Ernest's Otello Fantasie, Minuet by Beethoven, Gavotte by Gossec, and, as a novelty, Prof. Beringer's latest composition, "Tes Yeux," recently arranged by the composer for violin and piano. Prof. Beringer played a Romance "A lui" by Raff, and Grieg's master composition for piano, "Aus Holberg's Zeit." -~

ASHLEY PETTIS' RECITAL.

Ashley Pettis, a very talented pianist and pupil of Charles M. Dutton's studio, 2119 Allston way, on Tuesday evening, November 9th. Everyone who has heard Mr. Pettis play regards him as a genuine artist, and those who attend will no doubt enjoy thoroughly the following program: (a) Bach—Prelude and Fugue in C Minor, (b) Rachmaninoff—Prelude; (a) Schumann—des Abends, (b) Schumann—Grillen, (c) Schumann—Auf Schwung, (d) Josef Hofman (new)—Etude for the left hand alone; (a) Mac Dowell-Wooland Sketches; (a) Paderewski (new)—Love Song, (b) Schumann—Toccata; (a) Schumann Liszt—Widmung, (b) Chopin—Scherzo—C sharp

MUSIC ACROSS THE BAY.

Distinguished Young San Francisco Cellist Creates a Sensation Caro Roma's Recital a Success-Testimonial Concert to Mr. Solano-Commemoration of Dudley Buck's Death by Choir of First Presbyterian Church, Alameda.

Oakland, October 24th, 1909.

The recent death of Dudley Buck, that prolific composer of pleasant-sounding music, is to be commemorated by the quartet of the Alameda First Presbyterian Church on their regular first Sunday service in November. A festival Te Deum and many other works will be given.

Fritz Warnke, an Alameda boy, who plays the violin and exhibits great talent in that direction, has lately composed a military march which is said to be meritorious.

Caro Roma's recital of her own compositions at Ebell Hall last Tuesday night attracted a large audience, which received the former Californian with enthusiasm. Her compositions show variety, and the melodic gift, and were well given by Mrs. Revalk, soprano; Mrs. Llewellyn Williams, soprano; Mrs. D. E. Easton, reader; Miss Weinman, pianist; Mr. Liedermann, tenor; Mr. Pracht, baritone, and Mr. Weiss, violincellist.

A testimonial concert to Mr. Solano, the well-known harpist, and teacher of harp, piano and violoncello, is to be given at Adelphian Hall, Alameda, on November 6th. ing on the program are Miss Mary Anderson, soprano; Miss Edith Stetson, contralto; Miss Mary Sherwood, violoncellist; Stanleigh Ward MacLewee, tenor; R. H. Thomas, baritone; Vincent Arrilaga, pianist; Samuel Adelstein, lutist; the Stewart Violin Quartet, and others.

A studio centrally located in Oakland, and containing a. grand piano, is for rent to a teacher of piano or voice for two days in each week. Inquiry may be made of the writer of this department.

One of the compositions for children by C. H. McCurrie of Alameda was chosen to be sung by the 5,000 school children, under the direction of Miss Estelle Carpenter, as a part of the Portola celebration.

Sousa is to give two concerts at the Greek Theatre on the afternoon and evening of November 8th.

Yesterday Carlo Gentile, pianist, gave the Half-Hour at the Greek Theatre, presenting a conventional program of particularly well-known works to the great satisfaction of the usual large audience.

In the number of Musical America for October 16th appears an eloquent article descriptive of the Bohemian Club High Jinks of 1909, written by Arthur Farwell, and illustrated with unusual and very interesting half-tones. Mr. Farwell's poetic nature was deeply impressed by the surroundings in the famous grove, and he declares the evening not an event but an experience. The whole magazine is especially good in this issue. The Society for the Promotion of American Music, of which David Bispham is president, and in whose behalf Mr. Farwell made his visit to this coast, speaks through Musical America. John C. Freund, a veteran writer on music, is the editor.

Persons giving concerts on this side of the bay, and who desire their announcements to appear, must have such announcements in the hands of the writer of this column not later than the Saturday preceding the issue of the Review. Such are the exigencies of a weekly paper, that this correspondence must be mailed in Sunday night preceding the Saturday of publication. If no notice is received, naturally, no announcement can be made, although this column is maintained for no purpose save to give publicity to musical events in Alameda county.

The Italian Opera Company suspended animation at the Academy of Music, New York, during the week of Oct. 4, for which much regret is felt. The organization was of exceptional merit and had it not been for the internal dissensions there is no doubt that the enterprise would have been successful. It is said that the company will be reorganized to be taken on the road, while other rumors are to the effect that Signor Jacchia, the best part of the organization, has been engaged by Hammerstein.-Musical Leader and Concert Goer.

PACIFIC COAST -Musical Review-

SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE

THE ONLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XVII, No. 6

SAN FRANCISCO, SATURDAY, NOVEMBER 6, 1909

PRICE 10 CENTS



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MUSICAL CALENDAR 1909-10

MUSICAL CALENDAR 1909-10.
Sousa and his Band (Dreamland Rink) . Nov. 4 and 7, aft. & eve.
Mme. Jean Jomelli (Manhattan Opera House Co.). Week of Nov. 14
Mary Adele Case, Contralto Novelty Theatre, Nov. 19, 21
Dr. Ludwig Wullner
George Hamlin (American Tenor) Dec. 2, 5 and 7
Fritz Kreisler
Lyric Quartette Pop Concert
Marcella Sembrich Week of Jan. 9
Myrtle Elvin (Pianiste)
Teresa Carreno First Week of February
Madame Schumann-Heink
Mme. Tilly Koenen (the famous Dutch contralto) March
Pepito Arriolo (the Spanish child Violinist)
Maud PowellApril
Flonzaley Quartet (in Chamber Music)
Damrosch Symphony Orchestra and Isadora DuncanMay

ABOUT TIME TO WAKE UP.

The San Francisco Center of the American Music Society has now been organized during a period of several months. The membership has grown until it has now reached a number in the proximity of the two hundred mark. Applications are coming in every day, and there is every reason to suppose that we have before us an organization healthy in numbers, vigorous in material, substantial in its purposes and worthy of encouragement in its work. An excellent array of officers has been wisely selected, an ideal executive board has been chosen, and in this manner the administration of the affairs of this rapidly growing and promising organization seems to be in most efficient hands. And yet the meetings are but slimly attended, interest in the affairs of this newly organized society does not seem to extend over and above a desire to give three concerts a year, and even the officers do not seem to find time to obey the occasional call of the President for an important business conference.

Now, Gentlemen! Gentlemen! This will never do. This is not the way to give San Francisco a musical club to be proud of. In this manner it will never be possible to achieve the aim of the society to reach the thousand mark within this year. Bestir yourselves and see whether you can not summon up sufficient energy and aggressiveness to make good, to fulfill the tasks that you have set yourself, to make the San Francisco Center of the American Music Society an organization that accomplishes things-that will make the "people "sit up and take notice." If this indifference in the matter of attendance at meetings continues, this effort to bring order out of chaos in the matter of musical sociability in this city will be one of those futile attempts with which we are so familiar in San Francisco, Surely the officers of the society are gentleman whose faculties are sufficiently alive to consider worth while taking ample advantage of this brilliant opportunity to organize the best elements in our musical cult and bring them into close social relation with one another.

There certainly is sufficient excuse at this time to give this society an impetus that would, with one great jump, land it upon that stage of prominence where it would attract universal attention. During this season San Francisco will be visited by an array of artists whose standing in the world of music entitles them to official recognition. Can the San Francisco Center of the American Music Society afford to miss such an opportunity to do homage to genius, and for once in the history of music in this city impress our visiting artists with the conviction that we have prominent musicians in this city sufficiently brilliant in artistic and social faculties to serve as hosts to an array of great men and women. How long will the musicians of San Francisco sit in their Morris chairs at home and watch the blue smoke of their dreams without taking part in the evolutionary life of the community! How long will it take to make our musical leaders in this city realize the fact that as such leaders they owe our growing generation certain duties and certain work! The time has come when experiments must cease and actual facts and conditions must take their place. Surely the officers and board of directors of the San Francisco Center of the American Music Society are real men-men of mental strength and intellectual power. Have they accepted these nominations and elections in a spirit of playfulness or have they accepted them as a sacred trust which they owe to their fellow citizens and to their colleagues?

It seems to us there should be a general stir in the official circles of the American Music Society. There should be an extraordinary meeting called as soon as possible. There should be an investigation begun whether or not the members are willing to give an official reception and luncheon to several of the great artists who will visit us this season. There should be matters discussed tending to support the concerts of these artists, and there should be immediate steps taken to formulate plans for the first monster orchestral and solo concert to be given under the auspices of this society before the beginning of the New Year. We do not desire to interfere with the plans of any organization in this city and prefer to leave the method of its administration to those entrusted with it, but we can not sit by month after month, week after week, day after day, and see valuable time slip by without something being done to bring the organization once and for all to the attention of the people of San Francisco. The writer is a member of this society. He has induced a number of people to become members. And with them he feels that the time has arrived when it should be definitely settled whether the society intends to play an active role in our musical history or whether it prefers to die a natural death without having accomplished anything. If the former, it is time to go to work and bestir ourselves; if the latter, the sooner we know it the better it will be for us.

MR. HANSON'S COMPLIMENT TO THE FAR WEST.

Upon another page will be found a big announcement by Mr. M. H. Hanson, the distinguished New York impresario, who takes these means to bring before the musical people of the Pacific Coast the personnel of the artists whom he intends to present in the far West. With a neat courtesy that makes a most charming impression, Mr. Hanson includes in this announcement the names of the Pacific Coast impresarios whom he has entrusted with his people. In this manner Mr. Hanson, through the medium of the Pacific Coast Musical Review, bestows upon the musical public of the Pacific Coast the compliment of regarding it with the same dignity and seriousness with which he regards the musical public of the East. The other managers consider it sufficient to speak to the musical public of the Pacific Coast through the medium of the New York and Chicago musical papers. Mr. Hanson is the first New York impresario who has recognized the musical public of the Pacific Coast through its official organ. Now we deem it only just to Mr. Hanson to return his courtesy by showing him what the musical public of the Pacific Coast is able to do when it is approached in the right way. The Pacific Coast Musical Review is so much more eager to show to Mr. Hanson the wisdom of his actions as the artists he sends to us this year are worthy of the most extensive patronage. First of them is Dr. Ludwig Wullner and his 4incomparable accompanist, Coenraad Bos, of whom you will find particulars in other parts of this issue, and with whose excellent faculties we will have to treat every week from this time on.

THE PSYCHOLOGY OF THE SINGER.

Long ago, in the days when the world was young, King Solomon discovered that "as a man thinketh in his heart, so he is!" and that sentence is the foundation, the sum and substance of the science of psychology as it is known and practiced today. The ability to "get under the skin" of a part, to be able to portray adequately a character and intelligence wholly foreign to one's own, to make an audience of strangers see vividly and understand your conception of what another totally different individual meant when he created such and such a character, an incident, a situation—that is what Dr. Wullner means when he refers to a cosmic psychology as the ground work of his wondrous interpretations.

"To be able to understand the motives, the feelings, the emotions, of another human being is in itself a gift that is given to the few. To be able to give that understanding out, in other words, to express it intelligently to an audience, that is art. You must be able to put yourself into the same frame of mind, the same train of thought as was the poet when he wrote the words. Then when you have put yourself under his skin, so to speak, you are able to understand the

words in their every import, you take upon yourself the psychology of that poet; and you are, in a sense, his other self when you give his work to the public. You cannot fail to make live the spirit of the words when you have accomplished this.

"To musicians more than to any other mortals is given this curious dual psychology. The musician is himself and he is also another at the one and the same moment. Do not go away with the idea that the singer loses his own identity in what he sings. He does not, for it is upon his own identity that he depends for the transmission of both the poet's and the musician's thoughts.

"As a Doctor of Science, when I lectured at the University psychology always attracted me immensely; and in all of my work of the later years it is the psychology of the part, whether it were a classic dramatic character, a folk song, or even a little nursery nonsense rhyme, I always seek to get into the mind that prompted its making, the spirit that moves it to be what it is. For the moment, for the time being, I am myself that character; but it is through me that it finds expression."

Mr. Joseph M. Cumming, dramatic editor of the Pacific Coast Musical Review, and Secretary of the Mechanics Institute, appeared before the Board of Supervisors last Tuesday to protest against an ordinance that came up for consideration which was intended to establish a censorship of plays in San Francisco. In other words, the theatre-going public of San Francisco was to be treated like a crowd of school children who could not differentiate as to the moral atmosphere of their entertainment. Surely a more preposterous infringement on personal liberty could hardly be presented, and we are glad that there was at least one man in San Francisco sufficiently conscious of the courage of his convictions to stand up in defense of independence of action and freedom of personal views. The public should be the sole judge of its attitude toward the theatre and there are sufficient laws already taking care of objectionable performances. Surely we would be in a most unenviable position in this city if one portion of the public were permitted to tell another portion of the public which theatrical performances it should or should not attend. Mr. Cumming is entitled to the thanks of the theatre-going public of San Francisco for preventing the legalization of a nuisance.

"TOGETHER-WORK" OF WULLNER AND BOS.

One writer quaintly refers to the charming "together work" of Dr. Wullner in song and his co-artist, C. V. Bos,

at the piano

"Many of the numbers on Dr. Wullner's program are really duets, duos for the voice and the piano, and the one performer has quite as much responsibility for the effect as the other. It is not that the singer is supreme, the accompanist a secondary matter; the giving of those little 'music-dramas' demands as much artistry on the part of the pianist as on that of the vocalist. While Dr. Wullner is supreme in his interpretative work, in giving the soul of the song as its writer knew and felt it, the interpretation of the singer is heightneed and enhanced by the marvelous 'together-work' of the artist at the piano, C. V. Bos. He does for the music what Dr. Wullner does for the song. He gives the heart, the soul of it; and one forgets that there are two men on the platform, one forgets that there are both a voice and a piano; one hears, one knows but one, the two artists are marvelously blended into one work, one personality."

Frederic Maurer, the well-known pianist and accompanist, has opened a San Francisco studio at 1849 Pine street, where he teaches every Monday afternoon.

MISS CAROLINE HALSTED LITTLE'S RECITAL.

Authoritative Concert Soprano Delights a Very Large and
Discriminating Audience With Her Intellectual Interpretation of a Classical Program.

BY ALFRED METZGER.

Maple Hall in Oakland was well patronized on Wednesday evening, October 27th, when Miss Caroline Halsted Little appeared in a song recital which proved one of the most instructive and artistic musical events I have attended in this vicinity. The main feature of Miss Little's vocal interpretations consists of an intellectual grasp of the subject matter at hand, and thus reveals the result of thorough study and thorough knowledge of the technical as well as musicianly qualities of genuine vocal culture. Miss Little gives undisputed evidence of the fact that she has not only undergone a thorough course of vocal training under the most efficient tutors, but that she has cultivated an artistic taste of her own which adds to the advantages of her instruction, the inborn talent of the true singer.

Her voice consists of an evenly balanced firm and mellow soprano, which she uses with such discrimination as to attain the finest sentiment contained in a composition. Her diction is clear and precise, enabling the auditor to understand every word, and thus she achieves that rare effect of intertwining the music with the poetry, creating an ensemble effect of words and music which represents the true inwardness of the art of song. Her German pronunciation is exceptionally satisfactory, and her phrasing evidences that she has solved the problem of romanticism, so much apparent in compositions of the Schumann, Schubert and Brahms type.

In this manner Miss Little's recital was not only enjoyable from the purely musical point of view, but it was equally delightful by reason of the intellectual power demonstrated throughout its duration. It may be said without becoming too enthusiastic that it was possible to be instructed by listening to Miss Little, and that is more han I can say of the majority of vocal recitals I am called upon to attend during the course of a season. Miss Little was very effectively assisted by Miss Louise Hilgard, accompaniste, and William Leimert, cellist. The program was as follows:

(a) Schoene Fremde (Schumann), (b) Die Forelle (Schubert), (c) Mondnacht (Schumann); (a) Mit Myrthen und Rosen (Schumann), (b) Heiden Roselein (Schubert); (a) Maedchenlied, (b) An eine Aeolsharfe (Brahms); Aria from "Der Freischutz" (von Weber); (a) When Myra Sings (A. L.), (b) The Minstrel (Hildach), cello obligato by Mr. Leimert; (a) The Ingleside (Old), (b) Red, Red Rose, (c) Jock o'Habeldeen (Scotch); (a) Veneziana (A. L.), (b) Chanson d'Amour (Hollman), cello obligato by Mr. Leimert.

EULA HOWARD'S SUCCESS IN OREGON.

Delights Large Audiences With Her Equisite Chopin Playing and Receives Unqualified Eudorsement in the Leading Daily Papers.

Previous to her departure for California, Miss Howard gave a piano recital in Grant's Pass, Oregon, which proved quite an artistic and financial success. Here are several of the press comments.

Rouge River Courier—Miss Howard is always the finished musician. With a technic so brilliant that every note stands out clear and distinct; she combines a quality of tone wonderfully round and full. She has the soul of the true artist. Her appreciation of the great masters was compelling, and revealed in every note a rare individuality.

Pacific Outlook—It is perhaps the Chopin numbers that Miss Howard shows to the best advantage, and she unfolds the weird intricacies of harmony with a warmth and abandon that reveals the poetic instinct. One would naturally-expect the petit performer to possess a touch of the utmost delicacy, but what is most surprising is that she also takes the heavy octave passages and full chords with all the boldness and strength of a masculine hand. To those who appreciate the higher class of piano production, her interpretations are a surprise and a delight.

The evening's program was most agreeably varied by three vocal numbers from Miss Marjory Kinney, whose full contratto was brought out to the best advantage in an aria from "Samson and Delilah," by Saint-Saens. Miss Kinney also shows the effect of careful training in the development of a contralto of unusual range. Both young ladies had to respond to enthusiastic encores, and both were the recipients of many handsome floral offerings.



MISS ELLA R. ATKINSON

A Talented Pupil of Mrs. A. F. Bridge, Who Will Appear in Concert at Golden Gate Commandery Hall Next Monday Evening.

Samuel Adelstein is now teaching at the Associated Studios, in Berkeley, where he instructs pupils in the mandolin, guitar and lute every Wednesday. He is announced to play lute solos this evening at a benefit concert to be given for M. Solano, in Alameda, and he will also play at the concert of the Harmonie Gesangverein, at Golden Gate Hall, of this city tomorrow evening.

A very catchy Spanish Dance has been published by J. Lombardero, of this city, who has written both the words and music. It is entitled "La Chula," and is endowed with that peculiar charm that permeates all the typical music of sunny Spain. It is very melodious, contains the characteristics of the romantic school, and should form a favorite among those who love to combine popular melodious effects with the more approved phrases of true musical theory.

PAOLO LA VILLA'S SUCCESS.

Paolo La Villa, who resided several years in San Francisco, where he was quite successful as a vocal instructor, is now associated with the management of the Johnson School of Music, in Minneapolis. He is also organist of the Lawry Hill Church, of that City. He has recently organized a choral club for mixed voices, which is now studying such works as "Orpheus," by Gluck; "Norma," by Bellini; "Stabet Mater," by Pergolesi; "Rataplan," by La Villa and "The Legend of Winona," by Sausone.

Mr. La Villa has recently published a number of new songs; among these are: "Down by the Moonlit Shore," and "Dear Life of Mine." Both songs are published either with or without violin obligato. At a recent pupil recital of the Saint Paul College of Music, Miss Emilie Barron, a pupil of Mr. La Villa, sang her teacher's composition "Napolitaine," and received salvos of applause by reason of her excellent voice as well as her dash and spirit.

Miss Edna Murray, a most talented and brilliant young pianiste, played with great success before the Mill Valley Outdoor Art Club, on Thursday afternoon, October 28th. The program included "Polonaise," in E major, (Liszt); "Tarentelle Op. 27," (Moskowsky), and "Witche's Dance," (MacDowell). Miss Murray also played in Sausolito, on October 30th, and will play there again on Thanksgiving Eve.

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ZECH ORCHESTRA AROUSES ENTHUSIASM.

Second Concert of Season 1909 Proves Another Artistic Triumph For This Splendid Organization of Efficient and Ambitious Instrumentalists.

BY ALFRED METZGER.

The Zech Orchestra, under the virile leadership of William F. Zech, gave its second concert of the season 1909 at the Novelty Theatre on Tuesday evening, October 26th, in the presence of a very large audience. This organization of exceedingly competent players surpasses the ordinary amateur orchestra in a great many respects. It approaches the professional organization in several points. Among these may be cited its spontaneous attack, its unusually satisfactory intonation and its harmonious unity in ensemble work. The difficulties under which Mr. Zech labors, when he is called upon to mould an organization of unprofessional players into acceptable musical form, can only be appreciated by those who have experience in this phase of musical culture. And even though Mr. Zech possessed all the advantages of a skillful instructor and born leader he could not altogether accomplish his task if he had not under his baton an array of intelligent young people, who are able to compre-We have then in this hend his explanations. Zech Orchestra an intelligent, highly gifted musician on one side and a receptive, willing and enthusiastic body of students on the other and such a combination can not fail to attain the most satisfactory results.

It is no doubt due to this harmonious attitude or relation between leader and players that there is attained a certain dash and spirit generally lacking in an organization of this character. Both Mr. Zech, as well as the members of the orchestra, are therefore entitled to hearty congratulations for their excellent efforts and the genuine and well sustained applause that shook the rafters of the Novelty Theatre on this memorable occasion was but a natural consequence of a noble duty well performed. Where there such general excellence of execution, it would be folly to go into detailed description of the various works performed, and we will simply content ourselves with the decision that the second concert of the present season maintained the Zech Orchestra in its enviable position of forming the leading society of this nature in this vicinity. Mrs. Grace Eleanor Dutcher sang her solos with a fine soprano voice, Miss Olive Hyde played the Wuerst Serenade with that abandonment into the spirit of the composition and that adherence to clear technic which evidences true musicianship and Miss Corinne Goldsmith played the accompaniments with

and Miss Comme Gousetta played the accompanion of the program was as follows:
Overture, "Fingals Cave" (Mendelssohn); (a) Standchen (Richard Strauss), (b) Am Meer (Schubert), (c) Dort in den Weiden (Brahms), Mrs. Grace Eleanore Dutcher; Suite, "Ballet Sylvia" (Delibes); Serenade for String Orchestra (Wuerst), violin obligato, Miss Olive Hyde; Scotch Dances (Langey); Kennst du das Land (Liszt), Mrs. Grace Eleanore Dutcher; Kaiser March (Wagner).

DR. WULLNER RECITALS.

Dr. Ludwig Wullner will sing here three times, the dates being Tuesday night, Nov. 23rd, Friday night, Nov. 26th and Sunday afternoon, Nov. 28. As many of our music teachers and students have expressed a desire to hear all the programs that this marvelous man will interpret, Mr. Greenbaum announces that he will now receive applications for season tickets at the following rates: \$2.00 seats, \$4.50 for the course; \$1.50 seats, \$3.00 for the course, and \$1.00 seats, \$2.25. Apply at the office, 101 Post street, corner of Kearney in the Koenig Building, or by mail, care of Sherman, Clay & Co.'s.

The Pacific Coast Musical Review is in receipt of a postal card from Hugo Mansfeldt, written in Tunis, North Africa, and inscribed: "Greetings from the Land of the Arabian Nights, 24th day, Ramadan, 1327, Hugo Mansfeldt.



WILLIAM F. ZECH
Director of the Zech Orchestra, Which Gave a Successful Concert
at the Novelty Theatre, on Tuesday Evening, October 26.

Miss Tilly Koenen, interrupting her Western tour just long enough to get back to New York for a single day, gave a special song recital at Mendelssohn Hall on Tuesday afternoon, November 2nd. Manager M. H. Hanson, in response to a large number of requests from those who were unable to hear Miss Koenen on the day of her debut, cancelled a concert at Omaha, and bringing Miss Koenen on the Twentieth Century Limited from Chicago direct from her recital at Orchestra Hall, will start her to resume her Western tour immediately after this request recital.

A delightful musicale took place at the residence of Charles W. Fay, on Grove street, in honor of Miss Maud Fay, previous to her departure for New York, en route to Germany. Among the musical people present were: Mr. and Mrs. Mackenzie Gordon, Roy M. Pike, Dr. Harry Weil, Vail Bakewell and Harald Pracht. A most interesting program was presented among the features of which were a duet from "La Forza del Destino," by Messrs. Pracht and Gordon. Miss Fay was also heard at a musicale in her honor at the residence of Mr. and Mrs. M. H. DeYoung, on which occasion Herbert von Meyerinck delighted the listeners with his excellent bartione voice. Those who have heard Miss Fay are enthusiastic about the brilliancy of her voice and her effective display of temperament.

CALIFORNIA CONSERVATORY ACTIVITY.

The California Conservatory of Music announces the engagement of the distinguished violin virtuoso, Madame Eileen O'Moore, for its violin department. Madame O'Moore studied in Leipzig with Hans Sitt, and was awarded the Mendelssohn scholarship of the Conservatorium. From there she went to Brussels and became a pupil of the celebrated Ysaye, finally finishing her studies with Sevcik in Prague. She began her concert career in Leipzig, playing at the Gewandhaus under Nikisch with great success, and toured in Germany, England, India and Australia. Ysaye gave her the following testimonial: "I am happy to state that Madame O'Moore is one of my best and most cherished pupils; she has studied with me for a long time, and I have kept the best impression and the greatest admiration for the talent of the artist as well as for the character of the charming woman that she is. Madame O'Moore has done wonders in solo work; she will accomplish the most talented results in teaching and I shall always be happy and proud to have been her teacher and friend." Prof. Sevcik wrote about her: "Madame O'Moore is a distinguished, highly gifted violinist, has a very extraordinary mastery of technique and broad and beautiful tone, and her playing is characterized by great 'temperament,' warmth, feeling and dignity. She is therefore most warmty recommended as a remarkable soloist, as well as fitted to impart instruction on the violin according to the method of the undersigned." Madame O'Moore will be presented by the California Conservatory of Music at the third concert, which will take place on Friday, November 12th, at the hall of the Conservatory, 147 Presidio avenue.

This concert offers the following attractive program: Schumann—Faschingsschwank in Wien, op. 26 for piano; Hermann Genss—Songs for Tenor; Bendel—Wie beruhrt midh wundersam; Gade—Lebe wohl, teures Gretchen; Becker—Fruhlingszeit; Charles Bulotti—Concert for Violin by Paganini-Wilhemj, Madame O'Moore; Canon for two Sopranos and Alto by Rossini, Misses Hazel and Myrtle Wood and Miss Grace Brown; Spohr—Adagio from Concerto, No. 9, and Sarasate—Zigeunerweisen, for violin, Madame O'Moore.

EURYDICE CLUB AGAIN VICTORIOUS.

Splendid Women's Choral Society, Under the Efficient Leadership of Mrs. Grace Davis Northrup, Gives the First Concert of Its Seventh Season.

The Eurydice Club of Oakland (Mrs. Grace Davis Northrup, director), gave the first concert of its seventh season at Maple Hall, Tuesday evening, October 26th, in the presence of a very large and enthusiastic audience. It really did not require this latest brilliant effort on behalf of this excellent society to convince the musical public of the trans-bay cities that the Eurydice Club is a most important factor in the musical life across the bay. This undisputable fact has long ago been established throughout a continuous array of artistic triumphs during a period of seven successful seasons. This latest musical victory simply added another laurel leaf to the rapidly increasing wreath of successes achieved by this exemplary organization under the sane guidance of Mrs. Grace Davis Northrup.

The most impressive and most artistic feature of the varied and well executed program was Mrs. H. H. Beach's cantata, "The Chambered Nautillus, set to "he words of Oliver Wendell Holmes' splendid poem of the Same name. The strength of the Eurydice Club lies in its effective application of delicate tone coloring, and at times it achieves remarkable results in the way of climactic finales. "The Chambered Nautillus" gave the club particularly fine opportunities to display its most prondunced qualities, and both Mrs. Davis, as well as her enthusiastic singers, took splendid advantage of these opportunities. The works contains solos for soprano and contralto, which were satisfactorily and artistically interpreted by Mrs. William Ketcham and Miss Ruth Waterman, respectively. The well known waltz, "By the Beautiful Blue Danube," was so splendidly rendered that the audience would not rest until an encore had been granted. Miss Mary Pasmore, violinist; Miss Souzanne Pasmore, pianiste, and Miss Mildred Turner, accompanist, added to the artistic atmosphere of the event.

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BERINGER CLUB THRILLS AUDIENCE AT VALLEJO.

Talented Young Musicians Attract Throng of Eager Music Lovers to Their Recital and Arouse Them to Prolonged

Enthusiasm.

[From the Vallejo Daily Times, October 19th.]

One of the most enjoyable musical programs given in this city for a number of years was that rendered last Saturday evening at Ascension Guild Hall, by the Beringer Musical Club of San Francisco. A large audience of appreciative musical people was present, and judging from the encores given each number on the program the concert proved a treat to all. The members of the musical club are all pupils of Professor and Mrs. Beringer, and it is understood that many of them are planning to complete their musical education in Europe.

The young pianists, Misses Buben, Jocom, Bultman, Westington, McNeil and Mr. Mowbray, played their classical selections with considerable artistic taste and temperament, and were forced to respond to encores. In vocal selections, the singing of Miss Irene De Martini and Mr. Harry Bultman are worthy of especial mention; also the solo, "My Heart at Thy Sweet Voice," from "Samson and Deliah," by Miss Anita Morse.

One of the enjoyable numbers of the evening's program was the vocal solo, "Creole Lover's Song," by Mrs. Henry J. Widenmann of this city. It is to be hopen that this excellent musical organization may be induced to appear again in the near future with another program of classical selections, as such entertainments prove to be not only of an enjoyable nature to musicians, but also of an educational value to musical students.

The "Press Democrat" of Santa Rosa had the following to say about the concert given recently at the Ursuline College in the Sonoma city: "The music lovers of this city who failed to attend the third annual alumni musical in the concert hall of Ursuline Academy Sunday afternoon missed one of the finest instrumental concerts ever given in this city. The rendition of Beethoven's "Kreutzer Sonate" by Harry Samuels on the violin, and Professor Joseph Beringer at the piano, was simply elegant. Their unison, time and expression were marvelous, and those who heard them in this and their several other selections were quite expressive in their appreciation. Professors Samuels and Beringer also rendered Othello Fantasie by Ernst, Beethoven's Minuet, Beringer's Tes Yeaux,' and Gossec's Gavotte. Prof. Beringer captivated the audience with his piano solo work in rendering Raff's Romance 'A lieu' and Grieg's 'Aus Holberg's Zeit.'"

THE FINAL SOUSA CONCERTS.

John Philip Sousa and his splendid band will be heard for the last time this season at Dreamland Rink this Saturday afternoon and night and tomorrow (Sunday) afternoon and night. The program for the Saturday night concert will include Mr. Sousa's beautiful suite descriptive of "The Last Days of Pompeii," a new tone poem called "Finlandia" by Sibelius, the rarely heard Liszt's "Fourteenth Hungarian Rhapsody," and several other novelties. At the Sunday matinee Wagner's glorious "Rienzi" overture, Sousa's charming suite, "Looking Upward," and the splendid "Scenes Historical—Sheridan's Ride," will be the specially attractive works. For the farewell concert on Sunday night Liszt's "Les Predudes," Edward German's "Welsh Rhapsody" and other interesting works are promised, and by special request Mr. Sousa will give his comic fantasy, "The Band Came Back," and repeat his new suite, "People Who Live in Glass Houses."

and repeat his new suite, "People who Live in Glass Houses." The sale of seats on Sunday will open at Dreamland Rink at half past nine and phone orders will receive most careful attention. On Monday afternoon at three and at eight Sousa and his forces will occupy the Greek Theatre of the Univer sity at Berkeley, under the auspices of the Faculty Committee. In case of inclement weather the concerts will be given in the Harmon Gymnasium, which is quite easy of access from the car lines. Two special programs have been prepared for these events, including several works not played at the other concerts. Tickets at the usual places across the bay, as well as the box office at Sherman, Clay & Co.'s.

Emmy Destinn recently reappeared at the Royal Opera House in Berlin, singing in "Carmen," and it was said that her voice showed a loss of freshness, presumably to be attributed to her engagements in this country. She later succeeded in bringing about the production of Smetana's "Dalibor" at the Berlin opera.—New York Sun.

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MRS. FRANCES THOROUGHMAN
Who Made an Excellent Impression With Her Fine
Dramatic Soprano at the Greek Theatre Recently.

Mrs. Frances Thoroughman, a most efficient dramatic concert soprano, who has recently established herself in San Francisco, as a vocal instructor, gave the half hour of music at the Greek Theatre, on Sunday afternoon, October 17th, in the presence of about five thousand people. She charmed everyone with her splendid voice and her brilliant declamatory ability. She is exceedingly musical, possesses fine ideas regarding artistic interpretation, and seems to be endowed with that rarest of all gifts—temperament. Fred Maurer was the accompanist and naturally only added to the excellence of the event

Miss Ella R. Atkinson, soprano, pupil of Mrs. A. F. Bridge, will give her initial recital at Golden Gate Commandery Hall, Sutter street, Nov. 8th. Her assisting artists will be: Hother Wismer, violin; Louis Newbauer, flute, and Frederick Maurer, Jr., accompanist. Miss Atkinson possesses a beautiful soprano voice of wide range and noticeable flexibility, which her well-selected program will demonstrate. For two years she has been a much sought after society singer for teas and receptions, and has also become a well established church singer. In entering upon a professional career one cannot help but predict a brilliant career for the young singer.

Miss Edna Montagne, pupil of Mrs. Oscar Mansfeldt, will give a recital at Century Hall, Tuesday evening, November 9th. The program will be as follows: Sonata B flat, (Beethoven); "Forest Scenes," (Schumann); "Ballade," F major, (Chopin); "Nocturne," (Chopin); "Fantasie," (Chopin); "Cracovienne Fantastique," (Paderewski); Andante Finale "Lucia de Lammermoor," for the left hand alone—(Donizetti-Leschetitzki); Magic Fire Scene from Die Walkure," (Wagner-Brassin); Tarantelle "Venezia e Napoli" (Liszt).

MARY ADELE CASE CONCERT.

The greatest interest is being displayed in the concerts to be given by Mary Adele Case, the contralto, at the Novelty Theatre on Friday night, Nov. 19th, and Sunday afternoon, Nov. 21st. Miss Case is being entertained extensively by our musical set and making warm friends and admirers on all sides. A contralto voice like Miss Case's is indeed rare, and she will surprise many of the music lovers when they hear what she can do with it. The complete program will be published next week.

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IF THERE ARE SUFFICIENT APPLICATIONS FOR MEMBERSHIP FROM OAKLAND AND SAN FRANCISCO, REHEARSALS WILL BE HELD IN BOTH CITIES EVERY WEEK.

Elaborate Holiday Number!

THE PACIFIC COAST MUSICAL REVIEW is now preparing a large and handsomely illustrated New Year's Edition which will be published on Saturday, December 25th, 1909. Besides containing a Retrospective Review of San Francisco's Musical Life since April 18, 1906, the paper will contain special articles about Los Angeles Musicians and California Musical Clubs.

THOSE who do not advertise regularly in this paper will find the Holiday Number of the "Pacific Coast Musical Review" an ideal Advertising Medium as it will consist of an edition of not less than Ten Thousand Copies.

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MUSICAL NEWS ABROAD

MUSIC IN BERLIN.

Twelve Hundred Concerts Are Announced For the Berlin Season and More To Be Heard From.

BY WARREN D. ALLEN.

Berlin, October 6, 1909.

The concert season is well under way here now, and gives promise of a very busy and interesting winter in musical circles. Only one thing is wanting to make the happiness of an enthusiastic Berlin concert-goer complete, and that is the ability to be in more than one place at the same time.

Already twelve hundred concerts are billed for the season, which will average six to eight performances every evening, to say nothing of the three grand opera companies that are always busy. At the Royal Opera, Emmy Destinn is a leading light, until her departure for America. On October 22 Caruso will begin an engagement here, singing in Carmen, La Boheme and Pagliacci.

At the Komische Oper last week I had the pleasure of hearing Maria Labia in a splendid production of Tosca, and on another evening D'Albert's opera "Tiefandn," the music of which is reminiscent, in many places, of Bizet, Wagner and sometimes Grieg, but most interesting on account of its dramatic vividness and color.

Dr. Ludwig Wullner and his no less gifted colleague, Coenraad Bos, gave us the first treat of the season. The Philharmonic was packed to the doors, and the program was selected from Weber, Beethoven, Schubert, Wagner, Wolf, Brahms, Rosa, Strauss, Sinding, et al. The modern songs were particularly interesting, and the evening was a very delightful one, which will soon be repeated in San Francisco, I suppose. Don't miss hearing them.

On the following evening Marteau and Dohnanyi played violin and piano sonatas from Brahms, Schumann and Cesar Franck. Both artists are very popular here and deservedly so, for their ensemble is well-night perfect.

Madame Carreno was to have played Monday last, but was taken suddenly ill, leaving a clear coast for Rudolph Ganz in his concert with the Philharmonic Orchestra. Many and flattering have been the comments upon this artist's work wherever he has played, and his work on that evening fully entitles him to a place in the front rank of the world's keyboard magicians. In the Beethoven E flat Concerto he showed himself to be a scholar of admirable intellectual poise; his reading of the Chopin E minor Concerto was very satisfying, both from a tonal and technical standpoint, and in the Liszt Hungarian Fastasia he revealed himself as a technician of almost diabolical ingenuity.

I speak more at length of Mr. Ganz, not only because of the impression he made upon me, but because his playing is one of the good things yet to be heard on the Pacific Const.

Tuesday I had the pleasure of hearing the Royal Capelle under the direction of Dr. Strauss himself. It is almost worth the trip across the ocean to hear Richard Strauss' interpretation of the 5th Symphony of Beethoven. One who has heard it on many previous occasions is astonished at the new beauties revealed.

On the following evening it was my good fortune to hear Tristan and Isolde at the Royal Opera. A most wonderful production of the opera of operas was given, with Dr. Muck at the baton. Frau Kurt, a newcomer, gave a most excellent account of herself, and sang the Liebestod beautifully.

Come ye to Berlin, all that are music-hungry.

Arthur M. Abell, the Berlin correspondent of the New York Musical Courrier, writes of Pepito Arriola, the wonderful Spanish child pianist in the following enthusiastic vein:

Pepito Arriol is, by all odds, the most marvelous prodigy of our times. Yesterday 1 heard this tiny twelve year old Spaniard, whose hands are so small that he has to have a specially constructed piano with narrower keys, play the Tschaikowsky concerto, the Chopin A flat polonaise, Rubinstein's "Valse Caprice," and the Liszt E flat concerto. It was not the playing of a precoclous child; it was the playing of a great artist—it was really marvelous. I never heard anything to compare with it for early development on the piano. Every pianist knows what demands these pieces make on the player. Technically it was all child's play to little Pepito. What was far more astonishing than his virtuosity was his insight into the compositions, his mental grasp and his well

sounded, artistic, soulful delivery. With what ease and sureness he attacked that old war horse, the Liszt E flat concerto, and how grandly he played the polonaise. So must the boy Franz Liszt have played for Beethoven. Alberto Jonas has reason to be proud of having turned out a pupil like little Pepito Arriola. If the child keeps on developing, who can predict to what heights he will climb? His pianistic ability and his musical talent are of the same astonishing order. No lover of piano playing should neglect to hear this little marvel on his forth-coming American tour.

Inasmuch as Pepito will be heard on the Pacific Coast during the current season under the management of Will L. Greenbaum, L. E. Behymer and the Misses Steers and Coman,

the above item proves of particular interest.

Dr. Ludwig Werllner gave the initial concert of the Berlin season on Wednesday evening, September 29, and created, as usual frenzied enthusiasm.

Henri Marteau and Ernst von Dohnanyi gave their first sonato evening at the Philharmonie in Berlin during the last week in September. The program was: Sonata in A major (Brahms); Sonata in A minor (Schumann); Sonata in A major (Cesar Franck). The pitifully small attendance proved that chamber music is not more popular in Berlin than it is in San Francisco.

The most important events in Berlin during the week beginning October 4th, were: Piano recitals by Teresa Carreno and Rudolph Ganz, a symphony concert by the Royal Symphony Orchestra under the direction of Richard Strauss, a vocal concert by Tilly Koenen, the first symphony concert of the new season by the Philarmonic Orchestra under the direction of Arthur Nickisch, and the first performance of Smetana's opera "Dalimor," at the Royal Opera.

America is well represented in opera in Paris and has been for several years. At present Clarence Whitehill is singing Wagnerian roles at the Opera, and, of course, Mary Garden has been heard on a number of occasions; indeed in the Comedia there was a long article in regard to the usurpation by foreign artists of the opera stage.

Still another bit of news anent recent creative activity of Strauss is a composition for wind instruments, bearing the title of "Feierlicher Einzug." It is intended for use on the occasion of the annual investiture of the Knights of the Order of St. John, a ceremonial celebrated with great pomp and splendor in the Berlin residence of the German Emperor. During the recent manoeuvers of the German army the work was heard for the first time and is said to have made a deep impression upon the composer's royal patron and the officers of his staff.

One of the notable out of door musical performances in France of the last month included the production of the musical spectacle "Bacchus," for which Henri Cain wrote the text and Camille Erlanger composed the music. Among the singers to take part were Mmes. Litvinne and Chenal and Muratore. There was a chorus of six hundred voices and as many more figures in the pageantry, which showed episodes in the life of the god of wine and the later incarnations of the same divinities. There was an audience of 22,000 persons to hear the music. The fete is of annual occurrence and celevates the end of the vintage at Bordeaux.—New York Sun.

Mary Garden and Maurice Renaud in "Thais" have been the principal success of the autumn season at the Opera in Paris and have brought to this historic opera house larger and more enthusiastic audiences than it has held in years. The present popularity of Massenet opera is all but incomprehensible to those who remember the comparative neglect in which it slumbered for so many years. Possibly the ability of its present interpreters was responsible for the different place it holds in public esteem. It was sung first in 1894 at the Opera, with Sibyl Sanderson and Jean Delmas in the two leading roles. Then its success did not lead to its performance in other countries. It was revived four years later at the Opera, with MIBL. Berthet and M. Delmas, but its great popularity began three years ago with the appearance of Maurice Renaud as the mystic. Artists from the Metropolitan's forces are also appearing in the Paris opera houses. Clarence Whitehill recently sang "Wolfram" at the Opera Comique in "Mireille," "Manon" and "La Travitat."—New York Sun.

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MUSICAL NEWS FROM THE EAST

The program for the last week of Mr. Hammerstein's season of opera at low prices at the New York Manhattan Opera House was as follows: Monday, Oct. 25th, "Tosca," Mme. Sylva, Messrs. Carasa and Beck. Tuesday and Friday, "The Bohemian Girl." Wednesday, "Cavalleria Rusticana" and Pagliacci" with Mme. Sylva in both operas, together with "The Tales Messrs. Carasa and Zerola. Saturday afternoon, of Hoffmann." Saturday night, "Pagliacci," the third act of "Carmen," third act of "Il Trovatore" and the coronation scene from "Le Prophete," the program introducing all the principal singers.

Although Rachmaninoff, the Russian composer-pianist, who is to make his first appearance in New York with the Boston Symphony Orchestra on Saturday afternoon, November 13, has been compelled to delay his sailing so that his appearance in Boston has been postponed, he will arrive in this country in ample time to fulfil his engagement with the Boston Symphony. Under these unexpected conditions, however, it is a question whether he will be able to conduct any of his own works owing to lack of time for rehearsal, and he will probably simply appear as piano soloist.

The advent of Mme. Louise Homer as a recital singer gives added interest to a series of star song recitals to be given before the opening of the opera season. Commencing with Mme. Gadski on October 31, Schumann-Heink on November 6, Sembrich on November 9, and Nordica on November 16, chief interest lies in the coming of Mme. Homer, who will be heard in a program of her husband's compositions in the Lyceum Theatre on Monday afternoon, November 1. Long admired for her work as a member of the opera company, it is not until now that New Yorkers have an opportunity of comparing her with those already established in the recital

Schumann-Heink is receiving as enthusiastic a welcome everywhere on her present tournee as she did a year ago when Germany acclaimed her. With her many European triumphs still fresh in the minds of her fellow citizens they seem determined to overshadow them with the attentions showered upon her in every city she visits. In Detroit last In Detroit last week she was given the freedom of the city by Mayor Breitmayer, and on Sunday last in Chicago both Mme. Nordica and Mme. Gadski led the applause of a jammed house at her reappearance there. Columbus, Cleveland, Cincinnati and appearance there. Columbus, Cleveland, Cincinnati and Buffalo all turned out big audiences welcoming her. Schumann-Heink will give only one recital in New York this season, in Carnegie Hall, on Saturday afternoon, November 6. Many numbers in her program will be new to the public. NK. 181

Fritz Kreisler gave his second recital in Carnegie Hall, New York, on Saturday afternoon, October 30. This was the last recital he gave there, as following his appearance with the New York Symphony Orchestra on November 14 and 16 he will leave for the Pacific Coast, to be gone until the end of Will leave for the Facinc Coast, to be gone until the end of January. The following was the program for this concert: Suite, E minor (Bach); Prelude and Gavotte, E major (Bach); Andantino (Padre-Martini); Scherzo (Dittersdorf); Menuet (Porpora); Sicilienne et Rigaindon (Francoeur); Variations on a Gavotte (Tartini); Menuet (Debussy); Havanaise (Saint-Saens); Caprice Viennois (Kreisler); Tambourin Chinois (Kreisler); Twenty-fourth Caprice (Paganini); Airs Russe (Wieniawski).

At Victor Herbert's concert at the New York Theatre Sunday evening, October 24. Horace Britt resumed his place as first 'cellist of the orchestra. To celebrate his return he was the principal soloist of that night, playing Gabriel-Marie's "Serenade Badine" and Mr. Herbert's "Pensee Amoureuse." Of the orchestral selections an entracte number from Gou-nod's "Philemon et Baucls" aroused interest on account of the promised revival of this musical gem at one of the New York opera houses. This selection is one of a number from the standard operas which Mr. Herbert intends offering during standard operas which mr. Herbert intends offering during the present season. Accompanying it on the programme was Goldmark's overture to "Sakuntala," Massenet's suite "Esclarmonde," Strauss's "Moto Perpetuo" and an excerpt form Ivanow's "Caucasian Sketches," containing obligatos for viola and English horn. The latter half of the programme was made up as usual of Mr. Herbert's own compositions.

The recital which Mme. Gadski gave at Carnegie Hall, New York, Sunday afternoon, October 31, was the prima donna's only New York appearance outside of her regular performances at the Metropolitan Opera House and the New Theatre. Her recital programme consisted of Brahms and Schubert songs for the first two groups and concluded with a number of songs in English, among them MacDowell's "The Swan Bent Low," Sidney Homer's "Children Songs" and Edwin Schneider's "Unmindful of the Roses." Isidore Luckstone assisted at the piano.

Pepito Arriola, the boy pianist who has been heralded in Europe as the most wonderful example of musical development of the century, comes to America by the steamship New York, due November 6. His debut will be made in recital at Carnegie Hall, November 12.

Mme. Marcella Sembrich will give her annual Carnegie Hall recital Tuesday afternoon, November 9. The prima donna is now on tour, her appearances this week including concerts in Poughkeepsie, Bridgeport and Cincinnati, while her schedule for the coming week includes St. Louis, Indianapolis and Louisville. Mme. Sembrich's accompanist is Frank La Forge, her other assisting artist being Francis Rogers, barytone.

Of rare interest will be one of the events planned by the Symphony Society in New York for the celebration of Walter Damrosch's twenty-fifth year as conductor. This will be an exact reproduction of the first concert of the society which Walter Damrosch ever conducted and which took place on March 27, 1885, immediately after the death of his father,

Leopold Damrosch. The programme was as follows: Franz Schubert, Symphony in C major; Camille Saint-Saens, Barcarolle, (For small orchestra and harp); Carl Maria von Weber, Concertstuck for pianoforte, (Miss Fannie Bloomfield); Franz Liszt, Symphonic Poem, Die Hunnenschlact.

---The Philharmonic Society of New York has issued its annaul prospectus. Gustav Mahler will conduct all the concerts. The first series of concerts will be:

Eight Thursday evenings and eight Friday afternoons, as follows: Thursday evenings, November 4 and 25, December 16, January 6 and 20, 1910, February 3 and 17 and March 10; Friday afternoons, November 5 and 26, December 17, January 7 and 21, 1910, February 4 and 18 and March 11.

The second series of concerts, entitled an "Historical Cycle," will be six Wednesday evenings, as follows: November 10, December 8 and 29 and January 26, 1910, March 2 and March 30.

The third series will be a Beethoven cycle on the following five Friday afternoons: November 19, December 31, January 14, 1910, March 4 and April 1.

The fourth series, which will include five Sunday afternoons, follows: November 21, December 12, January 16, 1910, February 13 and March 6.

The soloists for the season as announced in the prospectus are: Teresa Carreno (first New York appearance this season), Ferruccio Busoni (his first New York appearance this season), Fritz Kreisler, Maude Powell, Theodore Spiering, season), Fritz Kreisier, Mauue Powen, Ineodore Spiering, Dr. Ludwig Wullner, Tilly Koenen, Corinne Rider-Kelsey, Janet Spencer, Daniel Beddoe, Herbert Watrous and others to be announced during the winter. The program for the first pair of concerts, November 4 and 5, is appended:

Overture, The Consecration of the House (Beethoven); Symphony, No. 3, Eroica (Beethoven); Symphonic poem, Mazeppa (Liszt); Till Eulenspiegel (Richard Strauss).

The program for the first concert in the historical series, Wednesday evening, November 10, follows: Concerto Grosso, B minor, No. 12 (Handel); Suite (overtures), No. XXX, 1 (Bach); Aria, Quanto Dolci (Handel), Madame Rider-Kelsey; Rigaudon (Rameau); Aria, Madame Rider-Kelsey; Overture to Iphigenie en Aulide (Gluck).

Here is the program for the first concert in the Beethoven cycle, Friday afternoon, November 17: Overture, "Fidelio," Second Symphony, Leonore Overtures, Nos. 1, 2 and 3.

The first program for the fourth series, Sunday afternoon, November 21, will be: Overture, Leonore, No. 3 (Beethoven); Symphony, No. 3, Eroica (Beethoven); Prelude, Tristan and Isolde (Wagner); Prelude, Die Meistersinger (Wagner). Wednesday evening, November 10, follows: Concerto Grosso,

-9-9-

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DR. LUDWIG WULLNER'S UNIQUE ART.

By Henry T. Finck in the New York Evening Post.

(Reprinted by Request.)

Dr. Ludwig Wullner, the sensation of the last musical season throughout the country, has made classical German songs "catch on" like musical comedy "hits." He affected audiences like a religious revivalist, like an orator at a fervent political meeting. He got as much applause as Caruso, though he is very far from having a Caruso voice. He came to give a score of concerts and gave four score. He proved that concerts can be made to pay after all, and that, too, without the slightest concession to those who like the vulgar and trivial music. Luckily, he is coming again next season, and there can be no doubt that his success will continue to grow here, as it does in European countries. We are so fortunate as to be able to offer our readers the following autobiographic sketch of his career, not before printed:

"As a matter of course I sang from my earliest childhood. As a boy I had a high soprano voice of agreeable quality, and often-especially when I was alone out in the open-I indulged in the most extraordinary warblings and improvisations. When my voice changed, I continued, I regret to say, in spite of all protests, to sing; I forced my tones as long as I could, hoarseness set in, and thus I spoiled my voice for years. When I was instructor at the University of Munster (1884-1887), I sang a great deal privately and also at concerts, but of course only to please myself and others, or to give vent to my feel-Then when I became a musician (1887-1889) I also studied singing, but my instructor at that time did not succeed in teaching me over-much about tone emission, nor did I yet enter what subsequently became my proper domain: the German 'lied.

"To that I began to devote myself during the time I was an actor at Meiningen (1889-1895). At that time Fritz Steinbach was conductor of the Meiningen Orchestra, and Brahms used to go there frequently as friend and guest of the Duke of Mein Whenever that happened I was at once excused from all theatrical rehearsals and performances and asked to appear I sang only songs at that period, and Brahms at the castle. took great pleasure in what I did, which made me feel proud and happy. Brahms called my attention to many neglected but precious Schubert songs, and now and then I was per-mitted to sing some "lieder" of his own that was off the beaten path and which no one else had ever sung for him. Above all things, Brahms never wearied of having me sing the 'German Folksongs' edited by him.

'Encouraged by all these experiences, I gave, early in Oc tober, 1895-when I was still an actor at Meiningen-my first song recitals in Berlin, and these made such an impression, stirred up so much feeling for and against me, that I left Meiningen a few months later and once more changed my vocation by becoming a professional 'lieder' singer. I said to myself: 'Of good German actors there are plenty, but in the realm of song interpretation you have brought something new which heretofore has not existed-at any rate, not in the same degree. Here your strength will perhaps be more

needed than on the stage.'
"I may well say that the effect I created was a surprise to myself; I had not suspected that so much that was new could be done in this direction. It so happened that I had never heard any of the older great 'lieder' singers, such as Julius Stoekhausen. Eugen Gwa: only Georg Henschel I had heard once, as a boy; I therefore fancied that all these vocalists rendered songs in my manner, or similarly. What is this

manner? Let me try to explain.

"I cannot regard the 'lied' from a merely musical point of view; it means more to me than an aria, a purely vocal piece. A 'lied' must always seem like the expression of a profound, soulful, personal feeling (die Areusserung einer tiefen seelischen Selbstbefreiung). The hearer must get the impression that the person who sings this or that song at this special moment sings it not because he wants to do so or wishes to please others, but because he 'must,' because he cannot do otherwise, but must express himself, must give vent to his feelings. That alone is to me true lyric art. Thus the mood (often also the content) of every song becomes associated with some actual occurrence in the singer's In this way the 'lied' becomes an improvisation; it is, as it were, born anew each time from within-that is what I try to do. It is self-evident that in this procedure the tonal musical form must not be in the least neglected-for the form is here often the soul!

"This is the manner in which I have been endeavoring these last thirteen or fourteen years to sing German lieder. At the bginning, I admit, I not seldom broke the form, which I realized later. But perhaps that also had to be as it was.

To this day some of my opponents find my method of utterance 'theatrical,' nay, even 'decadent'—I cannot judge that, of course. At any rate, I had not in the first years gained such control of vocal technique as I have now. I aimed only at expression, regardless of tone, and thus there was some basis to the report that I was 'a singer without a voice'-one who 'declaims and speaks' rather than sings. This label will probably always cling to me more or less. But I must say This label will that I have subjected the tone, too, from year to year to a more and more severe criticism, and have labored industriously to acquire technical facility in tone emission. I have endeavored to have and to develop whatever of tonal quality was to be got out of my no longer young and often abused throat; and while I know, of course, that in my case tonal charm can never be the main thing, I nevertheless hope, despite my age, to make some little progress in this direction, above all in the art of saturating the consonants with a musical quality without interfering in the least with distinctness of enunciation. Mood, expression, inwardnessall those things come to me spontaneously; they are gifts for which I can never be sufficiently grateful to fate; it is only on the side of tone emission that I need to work, and my endeavor is to make the tone quality, if not more beautiful, at any rate more capable of variation and richer in color. So far Dr. Wullner.

Edward MacDowell, in speaking of his fourth sonata, wrote: "I have made use of all the suggestions of tone-painting in my power—just as the bard would have reinforced his speech with gesture and facial expression." Wullner, too, like the ancient bards who swayed the hearts of the people, makes some use of gesture and facial expression, but never to excess. What impresses one most in look ing at him is an expression of absence—he is like one trance, with eyes closed, his individuality merged in the story of the song. He is the medium through whom the poet and

the composer speak to the audience.

---SATURDAY CLUB PROSPECTUS-1909-10.

We are in receipt of the prospectus for 1909-10 published by the Saturday Club of Sacramento. It is a pamphlet of which officers and members may well be proud, as it presents an establishment of musical taste in a community which without the Saturday Club would hardly lay claim to musical importance. The officers at present presiding over the destinies of this excellent organization are: Mrs. J. A. destinies of this exterior organization are. Mrs. Woynihan, President; Mrs. Louise Gavigan, First Vice-President; Mrs. T. Frankland, Second Vice-President; Mrs. Frankland, Se ces Moeller, Secretary; Miss Frances Connelly, Treasurer; Executive Committee—Mrs. Egbert A. Brown, Miss Zuelettia Geery, Mrs. Rosa Geiser, Mrs. J. William James, Miss Lillian Nelson. Mrs. Eugene H. Pitts and Mrs. W. H. Porterfield: Mrs. Albert Elkus, Honorary President.

The total membership, beginning with season May 1, 1908, Gain in membership during season 1908-09 was The total membership of the season 1908-09 was 1,103. There are fifteen artists' days and ten home days. The total average attendance per meeting was 721. There were 8,240 separate communications forwarded by mail. The receipts during the season 1908-09 were \$7,285.38. The disbursements are \$6,902.54, of which \$3,791.00 were spent for artists.

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The programs announced for 1909-10 are: Oct. 9th, Cello Recital, Albert Rosenthal; Oct. 23d, Miscellaneous, Class A; Nov. 6th, Miscellaneous, Class B; Nov. 20th, Miscellaneous, Class B; Nov. 20th, Miscellaneous, Class B; Nov. 20th, Miscellaneous, Class C; Dec. 4th, Song Recital, Harry Clifford Lott; Dec. 18th, Boys' Day; Jan. 8th, Faust Legend in Music, Class D; Jan. 22, Song Recital, Golden Gate Quartet—Frank Onslow, Carl Anderson, John De P. Teller and Henry L. Perry; Feb. Carl Anderson, John De F. Felier and Trong S. Republic S. American Composers, Class A, including a Melodrame. "The Lady of Shalott" (Tennyson), by Albert I. Elkus, Miss Alice Colman and Mr. Elkus; Feb. 19, Sir Michael Costa. Frederich Wm. Kucken, Felician David, Ferdinand David, Frederic Chopin, 1810-1910, Class B; Mar. 5, Folksongs of Nations, Mme. Olga Burgtorf; Mar. 19, Student Members Recital; Apr. 2, Miscellaneous, Class C; Apr. 16, Schumann, Class D.

The programs for the evening recitals during the season 1909-10 will be: Oct. 14, Song Recital, Wilhelm Heinrich; Nov., Song Recital, Dr. Ludwig Wullner; Jan., Violin Recital, Antonio De Grassi; Feb., Song Recital, Horatio Connell; March, Song Recital, Tilly Koenen; April, Flonzaley Quartet.

-44-Among the twelve private pupils which Sevcik is accepting in Vienna this season is one of J. Bond Francisco's in Los Angeles. This is certainly a compliment to this efficient instructor on the violin.

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RICHARD FERBER, COMPOSER.

As evidence that there are residing in our midst musicians of national and international reputation may be cited such men as Richard Ferber, who has lived here for more than two years without the large majority of our musical cult being aware of his importance. Mr. Ferber, previous to his sojourn on the Pacific Coast, was organist of the St. Patrick's Church in Eau Claire, Wis., but a too strenuous abandonment to his duties resulted in paralizing one or two fingers of his right hand, thus forcing him to abandon organ playing and resume teaching of piano, harmony and com-

But Mr. Ferber's importance as a musician is not so much the result of his virtuosity or pedagogic supremacy as it is his standing as a composer among leading authorities. studied in Stuttgart and Geneva, in which latter place he had the privilege to be befriended by and play piano with Rubinstein. He also had the good fortune to study orchestration with Berlioz. Theodor Presser, the well-known Philadelphia publisher, has published most of Mr. Ferber's works, and many of his compositions are known to pianists and vocalists. His overture, Gloriana is frequently played by Damrosch with his New York Symphony Orchestra. Here is a list of Mr. Ferber's best known compositions published during the last few years:

Piano—Impromptu, A Jolly Sleigh Ride, Gipsy Queen, Dance of the Sirens, Album Melodies, (Fifty instructive Pieces). The Boston Templar, Hungarian Life, Little Lovers, On the Rio Grande, Humming Birds, Lotus Flowers, (eight romantic pieces), La Charmeause, Laughing Rillet, Rondo Capriccioso.

Vocal—My Love's Dear Eyes, I Thought, Love Reaches Up to Heaven, O Lullaby, My Baby, I Love You, Dear, Shepherd's Lullaby, Two Lilies, We Said Good-Bye, Your Voice, My Heart's Secret, Ave Maria.

Orchestra—Gloriana, Overture; From Childhood Days, Overture; Thou Lovely Maid, Overture; Pride of the West, Overture; Boston Templar March, Elk's Carnival March, The Dictator March, Li Hung Chang March.

Chorus with Solis and Organ—Missa Brevis, published by

I. Fisher Bros., New York.

Of his latest work, "New Songs Without Words," Theodor
Presser said in the Etude of January, 1908: This is positively the last month in which this unique volume may be purchased at a nominal rate. There are very few works in which we have had so much interest as in this one. Every number of this volume is a creation, and we feel that in many respects the author has surpassed Mendelssohn, although the pieces are, in their nature, intended to be preparatory to Mendelssohn's Songs Without Words. There have been in the past a number of these printed in The Etude, which have met with very great success, and no doubt the volume itself will become standard. It is one of those volvolume itself will become standard. It is one of those volumes of modern lyrics that the progressive teacher loves to place in the hands of a pupil. No pupil can pass through the study of a volume of this kind without its leaving its impress of taste and refinement on the player. This is the purpose of all good music. We should be very glad to see a very wide circulation of this volume.

Emil Liebling, the well known Chicago pianist, said of Mr. Ferber's compositions: "I have seen quite a number of your They evince fine creative talent and thorough musiworks. cianship." Mr. Ferber received first prize in a composition contest of Con. Krez's beautiful poem, "Au mein Vaterland" (To My Fatherland). The judges were Theodor Thomas and Hans Balatka.

MUSIC IN GOLDFIELD.

Mrs. Leonore Gordon Harrison gave a concert in Goldfield recently which proved quite a vocal triumph. One of the papers had this to say of the event:

With the largest advance sale for the season, the Harrison concert at the Lyric last evening promised to be the biggest financial success in the history of this popular playhouse. The continual downpour of rain, however, was responsible for a small attendance, \$100 worth of tickets having been cancelled between 6 and 8 o'clock.

Mrs. Leonore Gordon Harrison, the soprano soloist, capting the continuation of the continuation

vated the audience. Her repertoire showed splendid selection, and the rendition of her every number was in keeping with the high standard of excellence for which she is noted. Mrs. Harrison was in good voice and sang easily. is indeed fortunate in the possession of such a talented and pleasing vocal star.

Mr. Earle R. Clemens, the "desert tenor," made his first appearance before a Goldfield audience. He was given a

royal ovation and won merited applause, responding with two encores, and the audience calling for more. His voice is unusually strong and of exceptional brilliance in the high register, and his interpretations are pleasing and forceful. Milton C. Ish proved himself an artist with the violin, responding to generous encores. Miss Ethel Murphy, accompanist, handled her part of the program with her usual dignity and grace. In the rendition of "Inflammatus," from Rossini, "Stabat Mater," Mrs. Harrison won a storm of applause, and was well supported by a chorus, comprising Miss Ruby Euband and Mrs. Milton C. Ish, sopranos; Miss Irene Raush, Miss Pearl Raush, Miss J. S. Post and Miss Mabel Harrison, contraitos; E. R. Clemens, George N. Wills and Roy Stackpole, tenors; Milton C. Ish, R. H. Downer and Frank Harrison, bassos. The chorus sang, "Sweet and Low" as an encore. The entire program will be repeated tonight at the Lyric, commencing at 8 o'clock, which will allow sufficient time to visit other social functions this evening after the concert is over. Many say that this is the best concert ever given in Goldfield. The entire program was a hit.

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A contract between the University of the Pacific and a San Francisco Music Co. has been closed for an order of a large and exceptionally fine organ of three manuals and pedals with all modern mechanical attachments and combinations, and run by electricity, from an organ factory in Chicago, and will be installed in the large and handsome auditorium of the university about next May. This organ will be larger than any one possessed by any Conservatory of Music west of Chicago.

The plan of instruction will provide for a thorough technical training in all that pertains to a mastery of the organ music for churches, solo concert work, the art of accompaniment and improvisation. The course of study will be also especially arranged to give a knowledge of different denominational church services and schools of organ music as represented by the best composers in each.

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The pupils of Miss Delia E. Griswold gave their second The pupils of Miss Delia E. Griswold gave their second recital at Sherman, Clay & Co. Assembly Hall last Wednesday afternoon. The following program was delightfully presented: Bellenghi—Profumo Oriental, William Dodd (Serenade)—"Awake Beloved!" Mrs. Stanton; Old Irish—Kitty Tyrrell, Albert Mildenberg—The Violet, Mrs. Hildebrecht; Puccini ("La Boheme")—Waltz Song, Canton Sorrentino—"Carmela," Miss Fitzgibbon; Brahms—"Saphische Ode," Spanish Song (Selected)—Lullaby, Mrs. Alvarez; Trios: Mozart—Lullaby, Eduardo Marzo—Starry Night Miss Ode, Spanish Song (Selected)—Luniany, Mrs. Arvatez, Trios: Mozart—Lullaby, Eduardo Marzo—Starry Night, Miss Fitzgibbon, Mrs. Stanton, Miss Griswold; Thomas (Aria "Mignon"—Je suis Titania, Miss Fitzgibbon; Duets: Reinecke —"O Beautiful Violet," Rossini (Opera "Semiramide")—"Alle piu calde immagini," Miss Fitzgibbon, Miss Griswold.

There is nothing that the French so dearly love as a symposium to determine which is really their most popular singer actor. A late one brought forth the fact that of thirty-two lyric sopranos the most popular was Selma Kurz, who got 14,846 votes, as agains 8,979 for Lina Cavalieri. Mme. Calve, who probably never suspected before that she was a dramatic soprano, got 14,476, as against 14,933 for Lucienue Breval. Muratore got 15,045 votes as the most popular tenor, against a paltry 7,875 for a certain Italian named Caruso.—New York

The publishing house of Arthur Furstner in Berlin is now printing Richard Strauss' first music drama "Guntram" also Arthur Nevin's opera "Poia."



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FERRIS HARTMAN PACKS THE HOUSES.

BY HEINRICH VON STEIN.

Los Angeles is loyal to her favorites, and since Ferris Hartman became a favorite through his splendid comic opera performances last season, it was to be expected that full houses would greet him upon his return to this city, which took place two weeks ago. He returned to us with a company strengthened in every respect, with a splendid repertoire and a better orchestra. Little wonder, then, that on five nights during last week the sold-out sign adorned the front of the box office, and just as your representative was talking to Mr. Kavanagh, the energetic manager of the Hartman company, a messoliger boy arrived with a telegram from Santa Paula, which ordered five box seats reserved for the following night. As to the performance itself, which on this occasion was George Ade's "Sultan of Sulu," Ferris Hartman, as well as his company, were at their very best. For the following week, "The Blue Moon," has been selected as the attraction. Mr. Hartman is much enthused over Los Angeles and tells me that he is here to stay, that he intends to build his own theatre (it is badly needed, by the way), that he does not know how soon he will have the new theatre, but that he will surely have it sooner or later.

To the Fitzgerald Music Company this city is indebted for a week's engagement of Sousa and his band. Sousa, being a national character, always draws well, and I doubt very much if the phenomenal attendance during this last engagement could have been possible without the magnificent proganda made on behalf of this matchless musical organization by Mr. J. T. Fitzgerald. This little instance once more proves that musicians and musical organizations are entirely mistaken if they look upon liberal advertising as something undignified.

Mrs. Estelle Heartt Dreyfuss, contralto; Jay Plowe, flutist; Mary L. O'Donoghue and Mrs. Horace Camdee, accompanists, and Anne Kavanaugh, elocutionist, gave an Evening of Music, Stories and Song at the Wilcox Auditorium, Los Angeles, on Thursday evening, October 21. The event was a most successful one and the following program delighted the critical audience in attendance: Chanson D'Amour (Doppler); Tales of Manhattan; (a) Far, Far Across the Desert, (b) If in the Great Bazaars, (c) How Many a Caravan; Breezes from the West; (a) Nocturne (Francois), (b) Serenade Bodine (Gaboni-Marie); Italian Mosaics; (a) La Zingerella (Paisilello), (b) L'Esclave (Lalo), (c) Dodo (Pyrenees Folk Song), (d) Daisies (Manny); Echoes from Halstead Street.

The Dominant Club elected the following officers for the ensuing year: President, Miss Mary L. O'Donoughue; vice-president, Mrs. Ada Marsh Chick; secretary, Miss Beresford Joy; financial secretary, Mrs. Maria Thresher Webb; treasurer, Miss Clara Bosbyshell; social committee, Mrs. Edmund Shank; membership committee, Miss Jennie Winston, chairman, Miss Margaret Goetz, Mrs. Harry Clifford Lott; program committee, Mrs. W. H. Jamison, chairman, Mrs. Gertrude Parsons, Mrs. Bertha Vaughn.

An orchestra of sixty musicians under the direction of Harley Hamilton rendered the following program during the Taft banquet on Monday evening October 11th: Introduction, "Polonaise Militaire" (Chopin); "Grand Festival March and Hymn to Liberty," introducing national hymn (Hugo Kaun); "Overture to Orpheus" (Offenbach); "Peecheur Napolitaine to Napolitaine" (Rubinstein); "Fantasie on Favorite Melodies" (Grieg); "Introduction to Third Act of Lohengrin" (Wagner); Waltz, "Wine, Woman and Song" (Strauss); "Scarf Dance" (Chaminade); "Overture to Rienzi" (Wagner).

F. W. Blanchard, chairman of the decoration committee, and L. E. Behymer, member of the reception committee, are too well-known members of the Los Angeles musical cult who figured prominently during President Taft's visit in Los Angeles. Mr. Blanchard in particular was the recipient of

well merited praise for his artistic taste displayed in the decorations of the streets as well as the banquet hall.

Mrs. Blanche Rogers Lott says in the Los Angeles Graphic of October 16th: It is not often that a fine musician and painter of acknowledged high rank are members of the same family, and when these two endowments are found centered in the same person, it is more than unusual, it is almost unheard of, Los Angeles has a violinist who is also a painter. When J. Bond Francisco decided to devote more time to the brush than to the bow, the concert-going public suffered a distinct loss. However, Mr. Francisco is not devoting all his time to painting, even though he has not appeared in concert for some time, but he has set aside a certain period each week for teaching, this year as in all past years. Two talented pupils of Mr. Francisco went to Europe last spring, Miss Bessie Chapin, who is studying in Vienna, and Pasquale De Nubila, who decided upon Berlin. Louis Angelotty, his pupil, who went several years ago, has had excellent success and has never returned.

The Ellis Club of Los Angeles, will give its first concert of the season on Tuesday evening November 9th, at Simpson Auditorium. Musical director J. B. Poulin has prepared a particularly artistic program for this occasion. Mrs. Mary Le Grand Reed, soprano, will be the artist.

Miss Ana Miller Wood has given several recitals in Southern California during the last few weeks. She met with well merited success in every instance. Her tour is under the direction of L. E. Behrmer.

The Los Angeles center of the American Music Society will give its first concert of the season at Simpson Auditorium on Thursday evening, December 2nd. Those who have consented to participate in this concert are: The Woman's Lyric Club (J. B. Poulin, director), Edwin House and Ernest Douglass, organists; Mrs. Clara Henley Bussing, soprano; Miss Alice Coleman, pianist; the Dominant Club Woman's Quartet, and the Lott-Krauss trio.

Miss Blanche Ruby, soprano; Roland Paul, tenor; and Miss Hariet Johnson pianist gave a most successful concert at Ebell Auditorium on Friday evening, October 15th. A large audience was in attendance and the following program was enthusiastically applauded: Piano (a) Rubinstein, Barcarolle in A minor; (b) Moszkowski, Liebes Waltzer, Miss Harriet Johnson. Verdi, Garden Scene (Rigoletto), Gilda, Miss Blanche Ruby; Duke of Mantua, Mr. Roland Paul. Verdi, La Donna e Mobile (Rigoletto), Mr. Paul; Piano (a) Chopin, Prelude, (b) Chopin, Ballade in G minor, Miss Johnson; Thomas Polonaise (Mignon), Miss Ruby. Leoncavallo, Canio's Scena (Pagliacci), Mr. Paul. Piano, Laidow, Valse Badinage (Music Box); Godard, En Route, Miss Johnson; Gounod, Boudoir Scene (Romeo and Juliet), Juliet, Miss Ruby; Romeo, Mr. Paul.

Manager L. E. Behymer will open his Philharmonic course at the Auditorium on Thursday, Nevember 18th, with Madame Jean Jomelli. On Friday afternoon, November 19th, Madame Jomelli will be the soloist with the Los Angeles symphony orchestra.

Sousa Band gave twelve concerts at the Temple Auditorium in Los Angeles during the week beginning Monday, October 25th.

Mrs. Harry Clifford Lott, pianiste, aroused much enthusiasm with her excellent artistic performance at the first musical evening of the Y. M. C. A. on Monday evening, October 25th. Mrs. Lott was ably assisted by her husband, Harry Clifford Lott, baritone and Ralph Giersberg, the brilliant young violinist and pupil of Arnold Krauss, who has on former occasions evoked well merited applause. The program was as follows: Songs: "Annie Laurie" (Lady Douglass Scott), "The Message" (Allitsen), "Mirage" (Liza Lehmann), "The King is Dead" (Margaret R. Lang); violin, a Romance, b Berceuse, c Mazura Schumann), Humoresque (Agathie Backer Grondahl); songs with violin obligato, "Surles Branches" (d'Hardelot), "Under the Still White Stars" (Helen Hopekirk); songs, "The King of Denmark's Ride" (Mary Carmichael), "Fan Fitzgerald" (Allicia Needham).

The date for the first concert of the Municipal Band under the direction of Harley Hamilton, took place at Central Park last Thursday, Nove ber 4th. Concerts will take place twice a week; on Tuesdf ys and Thursdays.

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IN THE REALM OF THE THEATRE

Edited by JOSEPH M. CUMMING

MAGAZINE ARTICLES ON THE STAGE.—"Current Literature" for November has an article on Channing Pollock's "Such a Little Queen," which is now having a successful run in New York. The author has cleverly twisted the "Prisoner of Zenda" and "Graustark" idea around so that instead of the exiles Anna, the young Queen of Herzegovinia, to a Harlem flat and a job in a New York business office. Her betrothed husband, the King of Bosnia, is also exiled to New York and a job in the same office. In the end the royal lovers are united and restored to their kingdoms and the noble American lover takes his defeat like a man. The extensive portions of the dialogue which are given in the article read entertainingly. The article says of Elsie Ferguson, who plays the queen, "Her voice has the charming irresistible note of pathos and her enthusiastic admirers detect in her acting a loveliness akin to that of Maude Adams."

Another article in the same number is on "Good and Bad Effects of Mental Suggestion in the Theatre." The article alludes to another article by a writer of the New Thought School, who says that when the emotions are played on in the theatre the mind is strongly susceptible to suggestion, and while some people are at times brought even to sympathize with stage criminals in their fight against detection and justice, still he holds that the evil effects are negligible as compared with the ready acceptance of moral suggestions in the better class of plays. The opinion of a New York judge is quoted to the effect that stage crime incites to real crime, and also the emphatic dissent of David Belasco and Harrison

Grey Fiske from the judge.

An interesting article on Clyde Fitch deplores the fact that Clyde Fitch did not take himself seriously, with the result that his plays are not appreciated at their full value. Had he set himself up on a pedestal and posed more as a great dramatist, the writer asserts that his countrymen would have a higher regard for his achievements.

a higher regard for his achievements.

"The Century" for November has an article by Brander Matthews on "The Dramatist and the Theatre." He states that the technique of every dramatist from the Greeks to the present time has been governed very largely by the kind of theatre for which he wrote. It is illustrated by many pictures of theatres of different periods. The article, which is as readable as everything by Brander Matthews, has much that is in his book "The Development of the Drama."

"Everybody's" for November has an interesting article by

"Everybody's" for November has an interesting article by Hartley Davis on "The Business Side of the Theatre." When one realizes the enormous size of the business, as he will when he reads that Charles Frohman pays out \$3,750,000 a year in salaries, and has 10,000 people on his pay roll, and that the Shuberts spend \$150,000 a year to maintain their general offices in New York, he is inclined to agree with the writer of the article that while "Art for art's sake" may be a very nice thing to talk about, it requires the ablest kind of business management to handle the theatrical business of this country.

"Colliers" for October 23 is a dramatic number, not as good as some of the former dramatic numbers of this weekly. There is an article on the New Theatre by its director, Winthrop Ames, and an amusing article by Richard Harding Davis on the difficulties of theatre-going in London. The best thing in it is an article, "The Girl and the Stage—the Truth Which Lies Behind the Footlights," by Charles Belmont Davis. It is full of good advice to the girl who wants to go on the stage, and has an interesting account of the methods of one dramatic school which is doing good work.

methods of one dramatic school which is doing good work.
The "Saturday Evening Post," of October 23rd and 30th, has articles by Charles Burnham on "The Front of the House." The first tells of his experiences as an employee of Augustin Daly; the second while with John Stetson. Stetson, though an able, was an uneducated man, and some of his stories about Stetson's malapropisms are very funny.

ORPHEUM.

The Orpheum program for next week will have as its chief attraction "Our Boys in Blue," a military spectacle which introduces seventeen men and one woman. The latter appears as a Red Cross nurse, while the men represent Uncle Sam's soldiers. The act opens with an infantry drill that is wonderful in its precision and is done so rapidly that the

eye can scarcely follow the various evolutions. The regulation army manual of arms is also well executed and a pyramid of seventeen men is formed in less than a minute and the men are back in the ranks in the same space of time. An artillery drill follows, which includes the simple manual of that corps. At the sound of "taps" the bag is lowered and the drill merges into the evening bivouac, with guards in regular formations. Here begins the spectacular part. A miniature battleship which has been seen signalling in a realistic sea, approaches the fortifications and opens fire. Immediately the camp is alive and the men in furious action when the Red Cross nurse dashes to the succor of the wounded. A daring feat in wall scaling is then successfully accomplished, the men mounting the fortress tower with a wall fourteen feet high in less than two minutes. As a climax of the spetacle the colors are shot from the wall and rescued by the nurse, who is then hoisted to safety by the soldiers, clinging to the flag she has rescued.

Lulu McConnell and Grant Simpson will delight with a bright little comedy called "A Stormy Hour," by Lester Lonergan. It was written as a vehicle for the full display of Miss McConnell's ability, and enables her to excel in charming comedy, songs and mimicry. The little play depicts the domestic misunderstanding of a newly wed pair and a foolish quarrel between them. It abounds in fun and introduces Mr. Simpson in a congenial role as the young husband.

The Tempest and Sunshine Trio, consisting of Florence Tempest, Little Sunshine and Junie Ijames, will be a particularly attractive incident of the coming bill. This trio of fascinating young beauties was a feature of Ziegfeld's first revue, "The Follies of 1907," and last year they were with the original production of "Little Nemo" at the New Amsterdam Theatre, New York. Miss Tempest is a clever boy impersonator on the order of Vesta Tilly and her "chappy" delineations are always a decided hit.

These wonderful Russia-Roumanian gladiators, Bobby Pandor and Brother, appropriately styled "The Modern Hercules," will present a series of athletic poses on a specially constructed cabinet, having for a background a black cycloramic curtain. They conclude their performance with some clever gymnastic work, which illustrates their marvel-

ous staying power.

Next week will conclude the engagements here of Minnie Seligman and William Bramwell in their highly successful drama. "The Drums of Doom," the Bounding Gordons and the Bootblack Quartet. It will also positively be the last of the marvelous chimpanzee, Charles the First, who does everything but talk, and who has created one of the greatest sensations ever known in vaudeville. A new series of motion pictures will interestingly finish the performance.

EDDIE FOY IS FUNNY AS EVER.

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Eddie Foy is just Eddie Foy and that's about all there is to it. He doesn't seem to be changed a bit from when I saw him make his entrance from the dog-kennel in "Sinbad" at the Grand Opera House somewhere about twenty years ago. He has the same husky voice, the same characteristic walk and the same way of making little side remarks. He is just as funny as ever and I laughed just as hard, but I must confess to a disappointment in finding that he was just exactly the same. With at least twenty years of this kind of fooling one would like to think that by this time there would have crept into his clowning something that, while not detracting from the fun of it all, would yet have shown that his genius had ripened into something better than the same old tomfoolery, enjoyable as it is. But then it must be remembered that maybe his audiences wouldn't let him change and maybe he has just had to stick to the same old line.

He plays the part of Joey Wheeze, late clown of Bunk Bros. Circus, and with his trained bear he blows into a summer resort in the Adirondacks, flat broke. The landlord has been disappointed at the non-arrival of an actor who is to play Hamlet at a lawn party, and Joey agrees to pose as the actor and play Hamlet. Add any amount of girls, most of them mighty good looking, who work hard enough on the stage,

(Continued on Page 22.)

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2, 1909, the Pacific Coast Musical Review has been increased to 24 pages.

which size will occasionally be augmented to 32 pages. This enables the

management to add several new de-partments. The threatrical depart-

ment occupies two full pages, and contains straightforward, unbiased and

honest reviews of every theatrical performance of merit in San Francis-

co. These critical opinions, which are not controlled by the business office, will serve as a guide to our readers in

Oakland, Los Angeles, Portland and

Seattle, and all interior cities of the

Pacific Coast, in case these cities should be visited by companies firs

Besides this reliable theatrical department, the Pacific Coast Musical

Review contains a page of late European news, and a page of the most im-

portant musical news from leading Eastern centers. The Los Angeles, Oakland, Berkeley and Alameda de-

partments are continued as usual, while more attention is being paid

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(Continued from Page 20.)

but ever so much harder behind the scenes getting in and out of the bewildering number of costumes, and you have out of the bewidering number of costumes, and you have the play. One time they get out of the costumes all right, but they don't get into very much of any other before they come on. No, the boating chorus is just a "leetle" bit daring. As for the music, there is plenty of it and very well sung too. The liveliest thing is "Down where the Watermelon Grows," with a lot of the chorus cutely dressed as little girls, with a feet tornign like the load with Eddicate his best or the plant.

with a foot-tapping lilt to it and with Eddie at his best.

The Hamlet burlesque is funny, but Eddie takes off his clown make-up and appears in his natural face, and surprises you with his really fine features. Altogether, if you like good horse-play, lively music and all that sort of thing, you will enjoy it immensely.

THE JOMELLI CONCERTS.

Our music lovers will this week have the opportunity of hearing a singer who has appeared with phenomenal success at more concerts during the past year in the East than any visiting artist, with the single exception of Dr. Ludwig Wullner. Furthermore, this artist has been re-engaged at over twenty places where she sang last season. This artist is Mme. Jeanne Jomelli, who has appeared with the leading opera companies of Europe and New York and who is again to tread the operatic boards next season. She is said to possess a really beautiful voice, which she uses like a consummate artist.

As an additional temptation, Mr. Greenbaum offers in con-junction with Jomelli, Miss Marie Nichols, an American violiniste who has won her laurels with the great symphony orchestra of Boston, Chicago, Paris, Dresden, Berlin, etc.
Miss Magdalen Worden, who accompanied these artists on
their tour, became very ill in Portland and was compelled
to abandon the trip, and our own reliable Frederick Maurer

has come to the rescue. The first Jomelli concert will be given next Friday night, Nov. 12th, at the Novelty Theatre, on O'Farrel and Steiner streets, and the following program will be given: Sonata, Op. 13 (first movement), Grieg), Miss Nichols and Mr. Maurer; Grand Aria, "Thais" (Massenet), Mme. Jomelli; Maurer; Grand Aria, "'Thais" (Massenet), Mme. Jomelli; Violin Solo, (a) Adagio (Beethoven), (b) Allegro assai (from Concerto in E major), (Bach), Miss Nichols; (a) Nymphs and Sylvains (Bemberg), (b) Indian Song (Makefield Cadman), (c) Flower Rain (Edwin Schneider), Mme. Jomelli; (a) Chant Russe (first time here), (Lalo), (b) Spanish Dance (Sarasate), Miss Nichols; (a) Du bist Ruh (Schubert), (b) L'Ette (Chaminade), (c) Longing (Magdalen Worden), Mme. Jomelli; Ave Maria (with violin obligato), (Bach-Gaunod).

The program for Sunday afternoon is even more interesting, Mme. Jomelli's offerings being the Aria from "La Tos-ca" and songs by Bemberg, Richard Strauss, Spross, Hugo Wolf, Carl Loewe and "Le Nil" by Leroux, one of the new French composers

Miss Nichols will on this occasion play an old French Sonata by Francoeur (1698-1787), which has never been printed. Her master, De Brut of the Paris Conservatory, copied it from a manuscript owned by a monk in a monastery in Southern France. It is said to possess a rare charm of beauty like some of the old works made known to us by Fritz Kreisler.

-11 BOOK REVIEWS.

EDWARD MACDOWELL, BY LAWRENCE GILMAN. JOHN LANE COMPANY, NEW YORK, PUBLISHERS. Price \$1.50.—The first impression one experiences when reading this most interesting biographical narrative is the easy, clear and crisp style in which the author has enveloped his phrases. He tells his facts with unerring accuracy and reveals a familiarity with his subject that impresses one with the conviction that the book is not a eulogy, but a true and reliable ac-count of the life of a most important personage in the musical annals of America. Mr. Gilman refrains from using florid passages and superlative adjectives, and attains sympathy for the object of his treatment by reason of his elegant use of plain language. The book is divided in two parts, namely, "The Man" and "The Music Maker," and contains valuable information which every student of musical literature can not afford to be without. Of especial interest to Californians is that part of the book which refers to Mr. MacDowell's difficulties in bringing order out of chaos in the musical department of the Columbia University. We Californians are now confronting a condition very much alike to the one Mr. Mac-Dowell experienced, and it would be well for those interested



MARIE NICHOLS Violin Virtuosa With Mme. Jomelli.

in the music department of the University of California to read about the vissitudes of Mr. MacDowell.

HANDEL, BY R. A. STREATFEILD. JOHN LANE COM-PANY, NEW YORK, PUBLISHERS. Price \$2.50—Quite a number of works have been published in this subject, but we have not come across anyone that is so exhaustive and so reliable as this work just from the press. It not only keeps accurate tap on Handel's various periods of residential changes and the immense obstacles which he had to overcome, but the writer touches an entirely original vein in his delineation of the great man's character and his influence upon musical history of his own time as well as the future. Particular pains have been taken by the author to delve into the inner recesses of the master's musical phantasies and rescue therefrom the gems of his personal advantages as well as disadvantages and strike herewith the keynote of true character delineation by means of dissection of musical conceptions. Mr. Streatfeild has succeeded in thus giving an allegorical word painting, asit were, that includes man and musician in one huge canvass and presents him in a manner that makes him lovable for his faults as well as his virtues.

NEW GROUP OF SONGS BY CARO ROMA, under suggestive title of "Shadows." PUBLISHED BY M. WITMARK & SONS. Mme. Roma on Pacific Coast.—"Shadows" is the mysteriously suggestive title of a group of five new songs by mysteriously suggestive title of a group of ave new songs by Caro Roma, the accomplished author, composer and singer, which have just been issued by M. Witmark & Sons, who publish all Mme. Roma's numbers. The titles of the songs are "Dreaming," "Ghosts," "Night," "Recompense" and "Weaving," "Dreaming" relates the vision of a lost love. "Ghosts" tells of the chamber of each heart where shattered hopes sadly abide. "Night" is a premonition of approaching death. "Recompense" is a sweet song of solace to one afflicted. "Weaving" is an appeal to the fates to restore the past to which cling so many happy memories. The words of the songs are wedded to music, distinctive in its melody and arrangement, and it is evident that considerable will be heard of "Shadows" during the season.

Caro Roma is at present on the Pacific Coast, where she is giving recitals of her own compositions to large audiences and with considerable success.

-Musical Review-

960

SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE

THE ONLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XVII, No. 7

SAN FRANCISCO, SATURDAY, NOVEMBER 13, 1909

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To the Musical Public of the Pacific Coast

The appearance of Dr. Ludwig Wullner is of more than ordinary importance to the musician and music student. This giant of the vocal art stands unique among latter-day artists, having solved a problem entirely new in the exposition of the art of song. For this reason, we deem it necessary to attract the attention of our readers to this artist in more than ordinary fashion, lest in their absorption of everyday duties they may forget that here is an artist whom no one interested in the art can afford to miss. We therefore desire to call the attention of the readers of this paper to the concerts of Dr. Wullner, which take place at the Novelty Theatre, San Francisco, Tuesday and Friday Evenings, November 23d and 26th, and Sunday Afternoon, November 28th. Dr. Wullner will appear at Ye Liberty Theatre, Oakland, on Wednesday Afternoon, December 1st.

> ALFRED METZGER, Editor Pacific Coast Musical Review.

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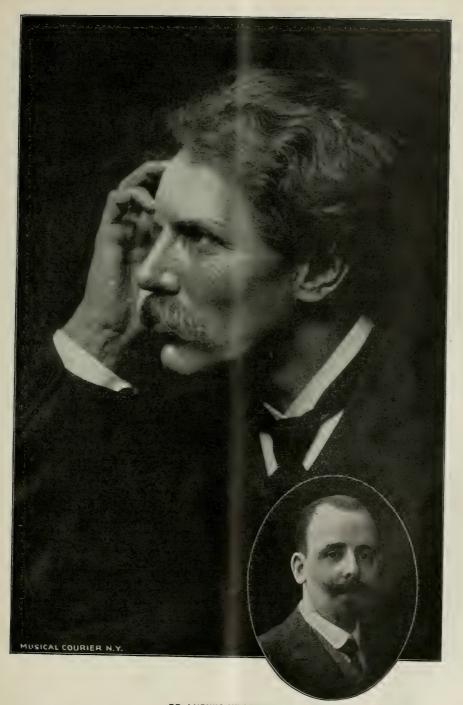
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MUSICAL CALENDAR 1909-10.

Mme. Jean Jomelli (Manhattan Opera House Co.). Week of Nov	. 14
Mary Adele Case, Contralto Novelty Theatre, Nov. 19,	21
Dr. Ludwig Wullner	28
George Hamlin (American Tenor)Dec. 2, 5 an	d 7
Fritz Kreisler	. 19
Lyric Quartette Pop Concert	ary
Marcella Sembrich	1. 9
Myrtle Elvin (Pianiste)	ary
Teresa CarrenoFirst Week of Febru	ary
Madame Schumann-Heink	1,3
Mme. Tilly Koenen (the famous Dutch contralto) Ma	ren
Pepito Arriolo (the Spanish child Violinist)	ren
Maud PowellA	DIH
Flonzaley Quartet (in Chamber Music)	pru
Damrosch Symphony Orchestra and Isadora Duncan I	тау

THE SIGNIFICANCE OF THE WULLNER CONCERTS.

As will se seen by our readers, we are making particular efforts to cause interest in the forthcoming recitals on the Pacific Coast of Dr. Ludwig Wullner, who represents a particular phase of the vocal art that should be carefully investigated by everyone who makes a serious attempt to solve the various problems that combine to make the art of singing a scientific as well as an artistic factor. It is only too well known a fact that there does not exist a phase of musical education that is more misused and that is practiced by more incompetent teachers than vocal education. There is no possible way of educating the general public to the realization of charlatanism except by listening to artists who understand how to impress their hearers with the force of their artistic faculties. Any intelligent hearer can thus easily accumulate certain knowledge as to how a thing should be done and as to what should be avoided. An unintelligent hearer who can not differentiate between that which is correct and that which is incor-

rect will never make a genuine musician nor an efficient vocalist. We have come to this conclusion, because he who can not comprehend by listening to an artist, whether the performance is based upon strictly artistic principles or not, will never be able to comprehend a teacher, no matter how plainly artistic principles may be propounded to him.

We, therefore, appeal to the intelligent portion of this community to attend the concerts of Dr. Wullner. We have not yet had the pleasure to listen to this giant of the vocal art, but we have read intelligent treatises on the character of his performance, and we have gathered therefrom the information that he is particularly careful to combine the musical setting of a composition with the poetry that represents its inspiration. experience has taught us that there are so many artists who seem to regard the words of a song so indifferently that in most cases it is impossible to understand a single syllable of the text. While Dr. Wullner, according to the testimony of those able to judge, does not possess exactly a voice of wonderful brilliancy or timbre, he is nevertheless endowed with sufficient vocal material to present the musical setting of a song in a most satisfactory manner. In addition to his splendid musical faculties, Dr. Wullner is reported to be an elocutionist of the highest attainments. His dramatic temperament has swaved huge audiences. His intensity of feeling has swept multitudes to their feet. We have conversed with several of the world's greatest singers, among them Madame Gadski, who state that Dr. Wullner's art was thrilling and worthy of the most enthusiastic endorsement. In fact, there is something about Dr. Wullner which no other artist can give, and this fact alone should attract everyone interested in art culture and art evolution to the recitals soon to be given in this territory.

Every member of the musical cult who claims to be worthy of his avocation cannot afford to stay away from these concerts. Every one of us, no matter how prominent our position in the world of music may be, can always learn something we have not known before. We can even learn something from artists far removed from the zenith of the "stardom." How much more may we learn from artists of such tremendous force and majesty as Dr. Wullner belongs to. Here is an artist who has a message to deliver and who stands pat upon that undisputable principle that while the musical setting of a song is surely a most important and indeed the most important feature of a vocal composition, still there remains the poetic or dramatic feature that should be given as much prominence in study and execution as the musical feature. There is no better way to inculcate the truth of this conviction than by actual illustration and, to us, there does not exist any excuse for anyone active in the musical profession or the musical amateur circles to remain at home when an artist like Wullner is among us. simple fact resolves itself into this: Either you are a real musician and music lover, in which case your instinct will compel you to hear a man of Wullner's force, or you are an indifferent musician and student, in which case you will find some excuse to stay at home. Inasmuch as artists like Wullner visit us very rarely indeed, it is very easy to make arrangements to hear him. If anyone considers his every-day duties, that can easily be so arranged as not to conflict with a concert attendance more important than adding to his knowledge, he certainly has chosen a wrong vocation when he selected music as his life work.



THE UNRELIABILITY OF THE NEW YORK CRITICS.

On various occasions I have been endeavoring to prove to my readers that the criticisms that appear in the New York papers can not be depended upon. On the occasion of Adele Verne's debut in New York we found that the men who wield the critical pen on the various daily papers were so blinded by prejudice as to print opinions that glittered with false-hoods and decisive deviations from the artistic facts such as the people of California found them during Miss Verne's first visit to this coast. The most convincing way in which I can demonstrate the correctness of my contention that New York daily newspaper criticism is not to be depended upon, is to quote opinions regarding artists whom we have heard on the Pacific Coast, and of whose artistic qualities we possess personal knowledge. By comparing the opinions of those who sit in judgment in New York with the conclusions we ourselves have drawn we are best enabled to watch the peculiar revolutions of the minds of those whose megalomania has taken such complete possession of their senses that they have come to the conclusion that they represent the axis around which the musical world revolves.

The trouble is that the majority of people upon whom fate has bestowed the privilege of expressing their opinions in print possess too extravagant a notion of their position in this world. They cultivate an idea that they are blessed with superior mental faculties, that their personal opinions are preferable to any other, and that they must act solely upon fixed principles of their own conception without paying any attention whatever to the opinions of people of equal intellectual capacity, but unfortunately not in a position to put their views in writing. Inasmuch as fixed personal opinions are as varied as the colors of a rainbow and largely dependant upon the mood in which a person may be at the time of his inspiration, we find among the critical opinions expressed in the New York daily papers such a variety of contradicting statements of incontrovertible artistic facts that it becomes a mystery to us how four or five writers can possibly differ in such vital questions. A good deal of this contradictory style of criticism is cleared up when we are informed upon excellent authority that most of the critics review a concert from the bar of the Grenoble Hotel, in the vicinity of Carnegie Between drinks these gentlemen of the quill sometimes drop in to hear a number on the program, and according to the taste of the refreshment they have been imbibing before. or to the extent of their spiritual condition, or according to the impression made upon them by the one number they heard, they base the character of their entire criticism. In this manner much that is contradictory in the quotations from the reviews on Madame Blanche Arral's concert, printed here later on, may be easily explained.

I do not claim to be a patron of the Hotel Grenoble bar, nor is it my ambition to ever write for a New York paper, but there appear statements in one or two of those notices that are absolutely opposed to actual facts as I see them. For instance, the Times critic says that "It is not a voice in the first freshness of youth, nor of beautiful quality, nor is it one of many refinements of shading and emotional coloring." And also, "In music of a more sustained sort that requires perfection of phrasing, a fine legato, an equable poise of the subtler resources of vocalization, she is less at home." and still further on, "The disagreeable purist might also find fault with her treatment of certain of the vowel sounds of both French and Italian." These three assertions are deliberate falsehoods and I could prove them to be such to the writer of the above article. I do not care whether a man writes for a paper in New York or in Buxtehude. He is a man. And such a man can not hear any more than I can hear. I have had somewhat of a musical education, and I have studied to advantage and I say the man who wrote the above lines either lied deliberately or does not possess the rudimentary knowledge of voice culture.

If Madame Arral's voice is anything at all it is fresh and youthful in quality. It is pliant and mellow. It is most assuredly one of many refinements of shading and emotional coloring. And I do not need to tend bar at the Grenoble Hotel to know this much about singing. Madame Arral does not require any perfection of phrasing, and her fine legate and equable poise are so evident that only one who heard her from the Hotel Grenoble bar could have missed them. As to her enunciation of French and Italian, my readers will remember that I called particular attention at the time she sang here to her remarkable facility in that direction and I defy anyone, whether he writes for a New York paper or not, to prove the contrary.

The writer on the Tribune gives himself away right in the beginning of the article when he states, "It is already obvious that the campaign of education for which the people of New York were enlisted nearly two months ago is not to be confined to the opera houses. A change of standard is to be wrought, and a revolution made of the elements which enter into all the departments of singing. The public must learn to forget what it has been in the habit of enjoying for a great many years, or if it can not do that, at least to remember with as little heartburning as possible, and accept inferior offerings with gratitude." Here is the trouble in a nutshell. The writer is evidently an old foggy who has been permitted to peg along for years in the same old drudgery, is still employing the school master kind of criticism which Wagner embodied so eloquently in his Beckmesser, and because he is not held any more in that awe and veneration which his flimsy position used to conquer for him, and now when the public and the managers and the artists are becoming sufficiently emancipated not to ask his advice about things, he becomes squeamish and peevish, and says that everything artistic is going to the demnition bow-wows. By the public he means himself and any campaign of education which he does not lead is not good for the public, meaning himself. Here is the trouble. Madame Arrall no doubt failed to grease itching palms and cow-tow to critics who have become so imbued with the germ of megalomania that they have become absolutely proof against merit in anyone who dares to do things without consulting them. They are losing their old friends of the Metropolitan Opera House who used to make them presents and loans, which were not to be repaid, and now because a campaign of education is being inaugurated, which does not believe in bribery, they whine and squirm and yell about "inferior offerings." Bah! Such rubbish is not worth the paper it is printed on.

This same writer who finds fault with Madame Arral because of her facial and histrionic gestures went into estacies over Wullner and Tilly Koenen for the same reason. I have the criticisms here to prove this. What is the use paying attention to such incompetent trivle. The balance of the write-ups squarely contradict the above statements of the "Times" writer in their essential points. As, for instance, says the critic of the New York Press: "The ear detected immediately a voice of much natural beauty, clear vibrant and The audience felt the charm of her personality and the sympathetic appeal of her voice. Her tones sounded fresh, limpid and tenderly expressive." And finally, "Madame Arral has a well equalized voice." Just compare this, if you please, with the "Times" critic's broad falsehood: "It is not a voice in the first freshness of youth, nor beautiful quality, nor is it one of many refinements of shading and emotional coloring." We may not be in a position to write for a New York paper, and have not become petrified in the service, but we have warm blood in our veins. We are still able to see some good in an artist. And yet people have written me long, long letters—which I have answered—in which they tried to defend these rinkled old hypocrites; because I refuse to quote their egotistical opinions in a clean paper, read by young girls and boys who desire to know the truth and be educated in music afar from bribery and prima donna friendships, and who, through the Musical Review, love, revere and venerate a man and woman who has become great in this world. Yes. We may be here in the wild and woolly West, but we have not shattered our ideals, we have no vinegar on our tongues, and we only apply the whip to hypocrites and impostors, be they newspaper writers or artists.

IF YOU WANT COMPLETE PROGRAMS AND ANNOUNCEMENTS OF ALL THE BIG MUSICAL EVENTS SENT YOU BY MAIL ALL YOU HAVE TO DO IS TO SEND YOUR NAME AND ADDRESS TO WILL. L. GREENBAUM, 101 POST STREET, SAN FRANCISCO.



THE ALBERT ROSENTHAL CONCERT.—When it came to the attention of the Pacific Coast Musical Review that it was likely that Albert Rosenthal, the cellist, was paying a visit to San Francisco without being heard in public, this paper took immediate steps to assure his public appearance, with the result that Dr. Ernest Horstman consented to manage him in one concert. This event took place at Lyric Hall on Wednesday evening, November 3rd, in the presence of an audience that nearly crowded the auditorium. Mr. Rosenthal is not a stranger to the concert platform, having appeared in Tin and other European musical centers, as well as upon a tour in America, and having earned the highest praises of from the standpoint of an artist and does not need to resort to the subterfuge of the young student just returned from abroad. Taking this fact as a guide, I shall review this event in the same manner as I would the appearance of any other artist who visits us in the course of the regular concert season.

The program was not only an ambitious one, well worthy the attention of a real artist, but it was one decidedly at variance with the usual menu presented during a cello recital. A program such as Mr. Rosenthal presented contained necessarily arrangements originally composed for other instruments, because the literature of the cello is so restricted that a program solely compiled from works written for this particular instrument would necessarily be tedious, as well as lacking in the character of novelty. In this manner I must compliment Mr. Rosenthal for having stepped aside from the beaten track and given a program that was as varied as it was pleasing. The selections offered by Mr. Rosenthal were: Sonate (17th Century), (L. Valentini); Air (Bach); Andante (Schumann); Rondo (Boccherini); 2d Movement from the Violoncello Concerto (Dvorak); Fantasie "Linda de Chamounix" (Piatti); Chant Triste (Tschaikowsky); At the Fountain (Davidoff); Hungarian Rhapsodie (Liszt-Popper).

It is immediately recognizable that Mr. Rosenthal possesses complete mastery of the instrument he has chosen for his medium of musical expression. His technic is exceedingly clean, and at times astonishingly dexterous, and his tone is mellow and does not contain the nasal undercurrent to any disagreeable extent. It is not what one would consider a large tone, but its quality is so pliable and graceful that it possesses a charm of its own which is decidedly pleasing to the refined listener. Mr. Rosenthal's executive faculties center upon the more emotional or delicate mode of interpretation, and he therefore secures his most effective impressions by means of delicacy of bowing and gracefulness of phrasing. This being Mr. Rosenthal's style or individuality of perfor mance, it is natural that there should be lacking in his playing that breadth and virility observable in players of a more dramatic frame of mind than Mr. Rosenthal. If such a thing were admissable we might divide instrumentalists as well as vocalists in two classes, namely, the lyric and the dramatic types. The best manner in which I could express my meaning would be to include Mr. Rosenthal among the lyric category of players.

I do not wish to be understood as using this remark in any deprecatory sense. Indeed there are many musicians and musical conoisseurs outside the profession who prefer delicacy of interpretation to virility of execution. So we know that people who prefer De Pachman's piano style are not always pleased with the vigor of a Moriz Rosenthal. And yet both these artists have a certain place in art, and the characteristics of the playing of each of them has a fixed place in musical executive art. And so Mr. Rosenthal's mode of expression must be regarded as decidedly artistic and musicianly. This paper certainly has no reason to regret its part of having contributed toward the possibility of Mr. Rosenthal's public appearance. There is a report to the effect that a

second concert is likely to be given under the same management, and if this is true those who have not heard Mrg Rosenthal on the above occasion will not regret it if they attend this second recital.

ALFRED METZGER.

MISS ATKINSON'S CONCERT .- Miss Ella R. Atkinson gave a vocal recital at Golden Gate Commandery Hall last Monday evening, November 8th. Notwithstanding the heavy downpour of rain, the hall was packed to the doors and standing room was quite the accepted condition. Miss Atkinson's program revealed the fact that she is a very ambitious musician, who is willing to include every possible style of composition in her repertoire, and the same program proved that the course of study she underwent with Mrs. A. F. Bridge certainly included all the various schools of vocal literature. Not less than sixteen composers were represented and the selections included opera (German, Italian and French), French songs, English songs, German songs and American songs. The complete program was: Dich Theure Halle (Tannhauser), (Wagner); Air Du Rossignol (Les noces de Jeanette), with flute obligato (Victor Masse); (a) Magic of the Spring, (b) A Little Maiden Loves a Boy (Clough Leighter), (c) Meine Liebe ist Grun (Brahms), (d) The Question (Taylor); Le Bonheur est Chose legere, with violin obligato (Saint-Saens); Bolero (Vespri Siciliani), (Verdi); Violin Solo -Swedish Melodies and Dances, II op. 63 (Max Bruch); (a) -Swedish meiodies and Dances, it op. 55 (Max Bruch); (a) Voi lo Sapete (Cavalleria Rusticana), (Mascapni), (b) Preghiera (La Tosca), (Puccini); Lo! Here the Gentle Lark, with flute obligato (Bishop); (a) The Nightingale has a Lyre of Gold (Whelpley), (b) Daffodils a-Blowing (German), (c) Come Unto This Yellow Sands, by request of composer (La Forge), (d) The Years at the Spring (Beach); Je Veux Vivre rans ce Reve (Romeo et Juliet), (Gounod).

Miss Atkinson possesses a clear ringing voice with a dramatic undercurrent, and sings with a freedom and abandon that reveals her enthusiasm in her work. She gives evidence that she has made many sacrifices in the course of her study to attain big results, and that she considers singing one of her dearest achievements. She takes music very seriously and for this reason becomes of use to the art, and is really of more value to musical progress than artists of much more experience who trot along the path of success merely looking after the material rather than the spiritual benefits to be derived from the successful practice of the art of music. big audience was very appreciative of Miss Atkinson's efforts and applauded her to the echo, demanding quite frequently encores. The floral tributes were as numerous as they were handsome, and testified to the affection of the singer's many friends. Miss Atkinson was most ably assisted by Louis Newbauer, flutist: Hother Wismer, violinist, and Fred Maurer, accompanist. The reputation of these three well known musicians is too thoroughly established to necessitate at this time any particular recognition of their musicianship.

ASHLEY PETTIS' RECITAL .- Ashley Pettis, a very talented young pianist, pupil of Charles Dutton, gave a recital at Mr. Dutton's studio, 2119 Allston way, Berkeley, last Tuesday evening, November 9th. The handsomely appointed studio was crowded to the doors with an audience that assembled to hear some really fine piano playing, and these expectations were certainly fulfilled in every detail. Mr. Pettis had selected a very ambitious program for this occasion, which gave him an opportunity to reveal his ability in all its various phases. As far as I could ascertain, Mr. Pettis predominates in the interpretation of the more romantic piano literature, and his reading of the MacDowell "Woodland Sketches" was indeed delightful. It is so easy to play these delicate bits of musical lacework in a manner that gives them an appearance of monotony that Mr. Pettis may feel proud of the fact that throughout his interpretation of this splendid set of "tone-water-colors," interest never lacked.

Another splendid feature of Mr. Pettis' playing is a very "liquid" tone which might, at times, assume just a shade heavier character in order to attain certain vigorous dramatic effects. This, of course, is only personal taste on the writer's part and may not at all suit either the pianist or his teacher. Mr. Pettis' technic is unusually brilliant and at times (especially in chromatic scales and octave work) really astonishing. That Mr. Pettis is indeed very talented can not be denied, and that he is exceedingly musical is evident from his absorption in his work throughout his performance. It was certainly one of the most satisfactory performances on the piano I have had the good fortune to attend in this vicinity.



MISS EDNA MONTAGNE

Whose Piano Recital at Century Hall Last Tuesday Evening Was a Triumph to Both Pupil and Teacher.

THE SOUSA CONCERTS.—John Philip Sousa met his usual success in this San Francisco season of last week. Of the series of concerts the one that illustrated Sousa versatility on Friday evening, supplied as good a test as any. It was advertised as having a program devoted to the compositions of Richard Wagner and John Philip Sousa. The audience heard considerable Wagner music, but more of the compositions of Sousa, so that the announcement could well have been turned around. Sousa was characteristically obliging. When the audience encored he came to the fore with one of his marches, and as the encores came frequently the number of marches played fairly well represented Sousa as a march writer.

Throughout the season Sousa suites were in evidence of the set program. They were varied in form and in treatment, and altogether conveyed a somewhat new idea of Sousa. I did not hear all the suites, but the one that was played Friday evening, entitled "Three Quotations," was a very good example. The opening movement was supposed to show how "the King of France marched up the hill with twenty thousand men." This was a march of considerable dignity and was instrumentated with a great deal of skill. The second movement marked a wide departure from the "march king's" usual form of writing. As might have been expected from the title—"and I, too, was born in Arcadia"—this was of a pastoral sort. It is chiefly noteworthy for a pleasing passage for saxophone, which for grace and well rounded style would not have shamed that prince of overture writers. Cherubini. In fact it was delicious. The third movement was the "Nigger in the Woodpile," the scoring of which alone would entitle Sousa to be considered a musical humorited.

MISS EDNA MONTAGNE'S RECITAL

The piano recital given by Miss Edna Montagne, a pupil of Mrs. Oscar Mansfeldt, at Century Hall last Tuesday evening was a triumph for both pupil and teacher, for it is seldom that so much which is artistic and beautiful attends one's first recital. Century Hall was well filled with a discriminating and an appreciative audience, for whom the young pianist rendered a difficult and most interesting program in a way which awakened great enthusiasm.

Miss Montagne's technique was equal to the master selections which she gave, and the charm of her work lay in the fact that she used her technique as a means of interpretation, and not to astonish her audience with "technical feats." In fact, the character of each varied number was brought out, showing that Miss Montagne studies her subject matter. From the limpid delicacy of the "Solitary Flowers" of Schumann to the Tarantelle-Venezia e Napoli of Liszt, she never forgot to be musical, nor did she sacrifice phrasing for "effects." One might expect a little more originality and more warmth of tone, but Miss Montagne no doubt will attain these qualities as her art matures. The Forest Scenes of Schumann were given with the poetry and exquisite beauty which each one calls for—especially beautiful were the "Solitary Flowers" and "The Prophet Bird." The Fantasie in F minor by Chopin was given with beauty of tone and fullness. rangement for the left hand of the Sextette from "Lucia di Lammermoor," by Leschetizski, Miss Montagne played with as much ease as if she had used her two hands, and the tonal beauty was very marked in this selection, also the closing number, Tarantelle, Venezia e Napoli by Liszt was splendidly given and was a fitting composition in its gorgeous color scheme to set forth the possibilities and promise of this conscientious, magnetic and intelligent student. One cannot fail to feel the strange hand and the master art fail to feel the strange hand and the master art of Mrs. Oscar Mansfeldt in Miss Montagne's success and work. The program in full is as follows: Sonata op. 22 (Beethoven); Forest Scenes (Schumann); Ballade F Major, Nocturne, F Sharp Major, Fantasie F Minor (Chopin); Cracovienne Fantastique (Paderewski), Magic Fire Scene (Wagner-Brassin), Sextet From "Lucia" (Donizetti)—arranged for the left hand alone by Leschetitzky; Tarantelle—Venezia e Napoli (List) poli (Liszt).

DAISY GOODMAN-SHERMAN.

The years place their impress on all minds. With the ripening of time gayety may not be lost, but a subtler mood takes possession of the interpreter of imaginative works, whether they are musical or manifesting art in any other direction. This is preliminary to saying that Sousa is a riper conductor of the great music of Richard Wagner than he was a few years ago; and that, while the Sousa marches are conducted with the old time lift and spirit, the more poetic works that find interpretation under the Sousa baton are more enjoyable.

As heretofore, Sousa joys in the clean and certain executive ability of his instrumental performers. For an encore he brings to the front six horns, each as flawless in tone as can be conceived, in the sextette from "Lucia." When we ask for more we get the quartette from "Rigoletto" with horns. Then four piccolo players shrill the air with a deft manipulation of their high pitched instruments. There is no wonder that he rejoices in the band's accuracy and skill and the splendid tones that they are able to produce—each and all of his performers; but with this he is as great as ever in ensemble. Sousa brought with him a first clarinet player, whose execution and clean musicianship, entitle him to stand before the footlights as a soloist of rare merit, but this was unnecessary because his virtuosity made him a conspicuous figure in all the concerted number, beginning with a performance of a remarkably protractive and brilliant passage in the closing movement of the "Tannhauser" overture.

With Sousa came the Misses Hoyt, soprano and contralto, who do not rank very high as vocalists but, having pleasing voices, and being confined to compositions within their scope, they were far from displeasing. Characteristic of the kind-



MARY ADELE CASE

Whose Concert at the Novelty Theatre Next Friday Evening Is of Interest to Every Real Disciple of the Art of Song.

ness of Sousa was his treatment of Miss Florence Hardeman, who appeared as the solo violinist. She was on the program for one number, the prize song from "Die Meistersingers." This number took so well that she played "Zapateado," which is quite popular with amateur musicians of merit; then the audience still desiring to hear her more, she played Moszkowski's "Serenata," with harp accompaniment. Miss Hardeman has a good tone, a good method of bowing and, with much to learn, has yet accomplished considerable. Sousa allotted to her more time than to any soloist, and the audience would not say him nay.

The Wagner numbers that were played were the "Tannhauser" overture, the "Evening Star" song from "Tannhauser," with obligato by J. J. Perfetto, the prelude to "Tristan and Isolde," the forest sounds from "Siegfried, the "Prize song" and the "Ride of the Valkyries." These were all well done and the "Tristan" number was a triumph in its handling. The season included concerts in San Francisco Thursday, Friday, Saturday and Sunday. In these concerts music that is unquestionably of the popular sort and that of the more serious school was so judiciously intermixed that the general effect pleased all sorts of auditors—after the usual Sousa style. In addition to the San Francisco concerts Sousa as appeared with his band in the Greek Theatre in Berkeley.

DAVID H. WALKER.

MARY ADELE CASE, CONTRALTO.

The concert to be given by Mary Adele Case at the Novelty Theatre next Friday evening should be of interest to everyone who takes delight in a genuine song recital. I have listened to Miss Case sing and while I do not desire to publish a criticism before the concert I may at least call attention to the fact that those who may hesitate to visit Miss Case's concert, because they are not certain of the extent of her artistry, may safely put all doubts aside and prepare themselves for a truly musicianly entertainment. In the first place Miss Case possesses a contraito voice of remarkable warmth and sonority. Her compass is very extensive and both her low as well as high notes contain a most delightfully flexible and pliant quality. It is a genuine contralto voice that has had the advantage of thorough training and that has been properly placed.

In her phrasing Miss Case uses considerable intelligence and imbues the musical setting of her songs with that exquisite tone coloring that represents the most effective feature of a serious concert program. She studies a song with the utmost care and sees to it that it is transmitted to the audience in a manner pleasing to all the finer sensibilities. Her enunciation in English, French and German is distinct and graceful, which is indeed one of the earmarks of a genuine vocal artiste. Her repertoire is varied and contains a series of the best known masterpieces of vocal literature of modern times, as well as of the well-known classics of yesteryear. A vocal student who summons up sufficient interest in vocal study to attend Miss Case's concert will have no reason to regret taking such a step, for there is food for thought and material for emulation in everything Miss Case does. More particulars about Miss Case's concert will be found in another part of this paper under Mr. Greenbaum's announcements.

ALFRED METZGER.

SEVERI AND ORMAY DELIGHT LARGE AUDIENCE—At the opening of the Taber-Stanford studio, which took place Saturday afternoon, November 6th, Signor Guio Severi, the brilliant violin virtuoso, gave a musical program of exception interest, with Gyula Ormay at the plano. The following numbers were rendered with technical mastery and emotional charm: Mazurek (De Kontsky), (a) Menue (Beethoven), (b) Burlesque (Tririndelli); Sonata in F (Grieg); Meditation from Thais (Massenet); Hungarian Rhapsodie (Hauser); Le Deluge (Saint-Saens); Zigeunerweisen (Sarasate).

In the Grieg Sonata in F, Mr. Severi showed his exquisite skill and capacity to intelligently interpret the works of the great masters. His mental grasp is firm and his playing was rich with color and depth of artistic understanding. Especially attractive was Hauser's Hungarian Rhapsodie and the

ly attractive was Hauser's Hungarian Rhapsodie and the performer displayed his ability to impart the stirring passion of the Hungarian heart. Sarasate's Gipsy Dances were played with technical agility that was absolutely clean and graceful, and the voice of the violin sang out with pulsating tones that were weirdly appealing. In Saint-Saens' Le Deluge, Mr. Severi drew from his instrument rich tones that were cellolike in their mellowness and beauty. For an encore he gave "Le Cygne" by the same composer, and the touching sweetness of the dying swan's song was so effective that it brought tears to the eyes of the audience. Mr. Severi proved his ability to make his listeners feel not only his art, but the poetical meaning of the compositions. Every number was a vivid tone picture, and the laurel wreath that was presented to him was most appropriate and deserved.

The virtuoso could not have been more fortunate in his selection of an accompanist, for Mr. Ormay played with the finest artistic judgment, and the deep affection that these two artists feel for each other makes their souls one when they perform together. The sympathy and unity of feeling between the players and the responsive audience was especially noticeable.

Mr. Taber, the widely known photographer, has consolidated his business with the Stanford Studio, and the new firm received not only the good wishes of the public, but several floral tributes.

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Wednesday Afternoon, December 1st.



Berlin, Oct. 21, 1909.

Just at present the German capital has a bad attack of Carusoitis. The famous tenor is singing this week at the Royal Opera in "Carmen," "La Boheme" and "I Pagliacci." Owing to the fact that I omitted football from my college course I was unable to get one of the coveted pasteboards. On the day of the opening sale of tickets a determined and hero-worshipping German mob faced the box office, and could only be held in check by a squad of the Kaiser's "finest." People were trampled on, and clothes were torn off in the scuffle. Not only were the performances soon "ausverkauft," but the speculators ever since have been reaping a rich harvest

Meanwhile there are other attractions to keep us busy. Last week I had the pleasure of hearing the entire "Nibel-ungen Ring" cycle at the Royal Opera. Dr. Karl Muck conducted at all four performances. The orchestra at this opera house is well worth the price of admission, to say nothing of the excellent work done on the stage, notably of Frau Plaichinger, Frau Kurt and Herr Gruning (Siegfried). Labian, as Mime, is one of the greatest actors I have seen on the operatic stage.

The Philharmonic Orchestra, under Arthur Nikisch, opened its season on October 11th. Elgar's new symphony was the feature of the program, and was well received. It is a work of rare beauty, and a contribution to modern literature of which England is justly proud. Johannes Messchaert was the soloist, and sang two Haydn arias with admirable artistry. The next concert will be next Monday evening, with Harold Bauer in the Schumann A Minor Concerto. Later concerts will have as soloists Ferruccio Busoni, Conrad Ansorge, Ysaye and others.

The program of the second concert of the Royal Orchestra, included Berlioz' Romeo and Juliet Fantasie, Wagner's Tannhauser Overture and Liszt's Fauts Fantasie.

Josef Lhevinne appeared with the Bluthner Orchestra at a concert given by the Gesellschaft der Musikfreunde. His selection was the Rubinstein Fantasie, a rather unhappy one, but made interesting through the tremendous virtuosity of the artist that San Francisco admired so much last spring. Mr. Lhevinne will appear in recital on November 10, and without the hindrance of an inferior orchestra will no doubt show his finer qualities as a musician to better advantage. On the same program appeared Mr. Walter Fischer, one of Berlin's prominent organists, who played a noisy composition, which ended with a long choral for full organ, four trumpets and four trombones! Mr. Fischer is one of several German organists that I have heard here, whose performances in all cases have been very dry and uninteresting, with the possible exception of Bernhard Irrgang of the St. Marien-Kirche.

Conrad Ansorge gave a Beethoven evening with the Bluthner Orchestra. He is deservedly a great favorite here, and created a most favorable impression in his rendition of the Sonata op. III. In the G major and E flat Concertos, he was hampered even more than Lhevinne by the poor ensemble of the orchestra, and the inefficiency of the conductor. I sincerely wished that Paul Steindorff were there to take the baton, and direct as he did last April for Gabrilowitsch in the Chopin Concerto.

Recently the Philharmonic Choir, under its energetic director, Siegmund Ochs, opened its season with a splendid rendition of Haydn's Creation. Orchestra, chorus and soloists were deserving of highest commendation, and it is with great anticipations that we look forward to the rendition of Bach's B minor Mass by the same organization next month.

WARREN D. ALLEN.

Popular opera is appreciated in Paris even if it is not in New York, and the performance at the Gaiete-Lyrique are to be enjoyed at prices ranging from 10 cents to \$1.20. This theatre has the right to use the costumes and some of their less important artists who may not be occupied at the other theatres. Then its managers are privileged to engage stars at times, and they generally sing at cheaper rates for the public that frequents this theatre. Novelties are given, although as a rule the old repertoire is adhered to. "Le Hrouvere" was recently sung there and the forthcoming novelty will be "Quo Vadis," which shows sufficiently clearly the extent of the field that this popular opera house covers. Jean Perier, who will be remembered here as such a poetic "Pelleas" that his departure made the success of the work impossible, will sing the leading role in the production of the Nougoues opera.—New York Sun.

The Paris correspondent of the Chicago Musical Leader and Concert Goer sums up the season's itinerary of France's Capital as follows:

A series of concerts to be heard in Paris this year will be devoted to only British composers, given under the auspices of a society of English people recently formed here to advance British musical art.

At least one recital of American chamber music is announced, and the Society of Ancient Instruments, whose selections are so much enjoyed by real music lovers, offers a group of programs that will give the connoisseur the same pleasure they afforded last year.

M. Chevellard, director of the Lamoureux Orchestra, has practically completed his outline of orchestral programs, and has included a number of both the very old and very new works that his enthusiastic public has never heard.

Then Edouard Colonne, the nestor of orchestral conductors, commences his weekly concerts at the Chalelet on Sunday afternoon, October 17. The Damnation of Faust will be played and Madame Litvinne and M. Van Dyck will be the soloists.

Sachieri, the brilliant young 'cellist and conductor who had success last year, will be heard with the orchestra every two weeks.

It is well to speak here of both the Touche and Rouge concerts. These small orchestras under efficient conductors and made up of excellent musicians—generally "premier prix" graduates-play every evening and two afternoons a week in small, sociable halls on opposite sides of the river. are already in full swing and their programs each year practi-cally cover classic musical literature. Every musical student, advanced or not, should be a constant attendant. No such opportunities are elsewhere offered at such moderate prices, they are to Paris what the "beer gardens" are to Berlin, where the privilege of being allowed to smoke and regaling the inner man over a friendly stein is granted. The Touche concerts for this week, for instance, present orchestral works from Beethoven, Schumann, Wagner, Berlioz, Lalo, Saint-Saens, C. Franck, Weber etc., and chamber music compositions by Beethoven, Chopin and Mozart. The Rouge concerts have added to their repertoire such works as "Chasseur Maudit," the Beatitudes of Franck, several works by Vincent d'Indy, three of Rimsky-Korsakoff's compositions, Debussy's noctur-nes, Beethoven's symphonies with chorus and Wagner's 'Ring" music.

The Bach Society, of which altogether too little is heard, will give, this season, three evening concerts (and three afternoon public rehearsals) devoted to the greatest choral works of the master.

On the other side of the Seine, in that district of Paris known as St. Sulpice, the major choral works of Cesar Franck will again be repeated.

Perhaps it is needless to add that all sorts of glowing prospects are held out in the operatic line. Two new operas by Dubussy are said to be completed, and will, if so, be presented at the Opera Comique this year. New works of Ravel and other modern Frenchmen will be given this year, and the rumor is current that Madame Wagner is interesting herself in the further presentations of her late husband's works at the Paris Opera. In this connection it is even whispered that the privilege of applauding "Parsifal" will be given the same public that hissed "Tannhauser" and drove Wagner from France.

Emma Calve is going to Australia to make an attempt to please the compatriots of Mme. Melba, who have come to her support so generously during the last two years. She will go there in March.

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Pacific Coast Musica! Review, Sherman Clay & San Francisco



New York, Oct. 30, 1909.

Dear Editor: Politics are booming in this city, likewise concerts and musicales, but the latest thing in the election line is the idea of having an artist appear to sing at a big political rally. I have it that a certain artist of the first rank was approached and proffered the chance either on a cash basis or in return for future favors at the hands of the papers which are controlled by the candidate. The idea may have been all right from the politician's viewpoint, but it did not appeal to the arist. Fancy the bills:

Madame Jeremiana Golightly in her famous songs! After which the noble candidate Billy Trustbuster Will tell how he threw down Tammany. Everybody welcome!

The remnants of the Italian Opera Co. have been gathered together and all kinds of rumors are afloat telling what they will do and will not do. This was a foregone failure from its inception, as there is no chance in these United States for any amusement enterprise which appeals on either sectarian or national grounds for support. Likewise the idea of another opera company was not highly gratifying to the Little Napoleon of 34th street and he promptly took steps to squelch the newcomer by a season of "Educational Opera," which certainly cost him a few dollars; but it achieved his purpose. At the first hint of trouble he stepped in and "nabbed" the only artist who had made anything of an impression, Zerola, and then the end was in sight. It was still more in sight when "Venus" went to the helm and dashed upon the rocks of verbosity.

Interviews in the dailies have been given out at the Metropolitan about encouraging Americans and how the new ballet school was going to teach the young idea how to hot-foot it over the boards; but, alsa and alack, the following day the newspapers reported that a big consignment of ballet dancer from the land of Spaget, together with some chorus ladies, had arrived—without baggage! The latter incident was explained by them saying that as they had come on an emigrant train the baggage had been left behind; but would follow on after. As they gave a few concerts on the voyage let us hope that they are now comfortably provided for. This is not the kind of weather to run around with a smile and a collar button.

Last Sunday afternoon Blanche Arral gave a concert at the Carnegie Hall, and it was somewhat amusing to read the "criticisms" in the papers. She was a coloratura soprano. She was not. She was a dramatic soprano, pure and simple. Not at all, says another, she is a lyric soprano and one even went so far as to state that she was a contraito! Ye gods and little fishes! As a matter of fact, she was almost all of them rolled into one, and the program which she gave certainly gave her an opportunity to display her talents and versatility, but following the usual New York custom, each critic judged her by the number which he had heard sung. Anyhow the public enjoyed the concert and was loth to let her go after the finale, "The Polacca" from Mignon, which brought them up standing.

Kreisler has had two successes here which was only to be expected, and I am informed that he is to give several more. I was unable to hear him and so missed a treat.

Tilly Koenen gave a song recital at Mendelssohn Hall on the following day with splendid success. She had her audience with her from the first number, and it is a safe bet that she will become popular wherever she sings on this side of the briny. And it was under decidedly disadvantageous circumstances that she sung. Next door the "third floor back was passing" and the constant pounding on the walls by the workmen was decidedly aggravating to the audience and must have put the singer out considerably. Hope you will like her when she visits you as she has made a very good impression here.

Musical papers are now springing up as the opera season approaches, the latest being one "edited in Italian, French, German and English." It is presumed to be in the interests of the operatic artistes, thereby affording a certain coterie an opportunity to get busy. I could not read the German text, but if that is as bad as the French and English it must be good reading from a humorous standpoint. Starting out with the announcement that the "Great Artist and Singer" Anna Held is "once more with us" (she has been for some little time), it gives Mr. Carasa's modest account of himself in three languages, and winds up with an announcement that "There will be a mask and Civic Ball at the Palm Garden, tickets 50 cents. Gent and lady."

Next week the boy with the knee pants arrives and we are to be shown just why the plano was made. Far be it from me to "knock," but if the little prodigy survives his first appearance in this city, then I will take my hat off to him. It has been some time since "prodigees" in velveteen knickers showed and the last attempt was such a hideous failure that no one has had the courage to attempt it since. Danny Mayer of London had the idea of bringing Mischa Elman over dressed up with a white collar and all the accessories, but was dissuaded by wiser counsel. I wonder what would have been the result?

I see from a Missouri paragraph that all the wit of the Universe rests not in this city as we have before supposed. A non-advertiser having died the editor refused to publish his death notice, urging in self defense that the man had been asleep all his life and his passing away was of no public interest! Not bad for Missouri, what?

THE PHILISTINE.

New York, Oct. 31, 1909.

Oscar Hammerstein announces the following programme for the first week of the regular season at the Manhattan Opera House, beginning Monday evening, November 8th: Monday, first performance in America of Massenet's "Herodiade," Miss Cavalieri, Mme. Gerville-Reache; Messrs. Dalmores, and Renaud. Wednesday, "La Traviata," Mme. Tetrazini, John McCormack and Mr. Sammarco. Friday, "Aida." Mmes. Mazarin and D'Alvarez, Messrs. Zenatello and Sammarco. Saturday afternoon, "Thais," Mary Garden and Mr. Renaud. Saturday evening, "Cavalleria Rusticana," with Sylva and Dalmores, and "Pagliacci," with Cavalieri, Zenatello and Sammarco.

Mme. Sembrich, who has been singing in Cincinnati, Indidianapolis, St. Louis and other Western cities with greater triumphs than even the great Polish singer has ever known before will be heard in her annual recital in Carnegie Hall on Tuesday afternoon, November 9. Mme. Sembrich's programme for this concert will again be a collection of the gems of song literature and will be arranged in accordance with her former custom of beginning with the works of the classical composers of the eighteenth century and earlier. In the first part there is a rarely heard aria, "Hallelujah" from Handel's "Esther," in addition to numbers by Bach and Paradies. Schubert, Schumann and Brahms make up the group of the classical German composers of Lieder, while the last part, consisting of modern songs, will contain two very charming new songs by Massenet and "Otworz Janku," a Polish dance or masurek by Stanislas Niewiadamski a Polish composer whose work has hitherto been unfamiliar here. The composer is a pupil of Carl Mikuli and is now filling the post of teacher of composition and pianoforte at the Conservatory of Lemberg, which is the school in which Mme. Sembrich began her musical education.

Only 341 Americans are said to have attended the festival performances at Bayreuth during the last summer, while the Germans, to the number of 7,647, were largely in the mojority. This may be due to the competition of the Munich festival, although it has been said that the receipts there fell far below what was expected. Americans are gradually learning that the finest Wagerian performances are to be heard at the Metropolitar Opera House. Vienna announces an annual Wagner festival to be held for the first time next September. All the of-grax, with the exception of "Parsifal" and Rienzi,"

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Manager Greenbaum is paying the biggest fee for this attraction that has ever been given for work of this very high class. Will he be supported in his efforts to bring the real BIG things to us? The dates of the Wullner recitals are Tuesday and Friday nights, Nov. 23 and 26, and Sunday afternoon, Nov. 28. The prices will be \$2.00, \$1.50 and \$1.00, and season tickets will be sold at \$4.50, \$3.00 and \$2.25. The sale will open on Wednesday, Nov. 17, at Sherman, Clay & Co.'s, and mail orders may now be sent to Mr. Greenbaum at that address. The programs? Well, just wait till you see them. They will be ready when the box office opens, and even reading them will give one pleasure. Dr. Wullner will also sing in Oakland at Ye Liberty Playhouse on Wednesday afternoon, Dec. 1.

THE JOMELLI CONCERTS.

This Sunday afternoon, at the Novelty Theatre, Mme. Jomelli, the splendid prima donna soprano and her gifted associate, Marie Nichols, violiniste, will give their second concert. The box office at the theatre will be open after 10 a. m. and phone orders will receive most careful attention. The program will be an exceptionally fine one. Mme. Jomelli's offerings will be the Aria from "La Tosca" (Puccini), "Chant de Bucchante" (Bemberg), "Heimliche Aufforderung" (Richard Strauss), "The Wind" (Spross), "In dem Schatten meiner Locken" (Hugo Wolff), "Chanson de Neige" (Chaminade), "Niemand hat's geseh'n" (Carl Loewe), and "Le Nil" (with violin obligato), the work of one of the modern French composers named Leroux.

Miss Nichols will play Wieniawski's "Faust Fantasie," "Gypsy Dance" (Nachez), "Romanze Andalusia" (Sarasate), and with the able assistance of Fred. Maurer she will play a "Sonata" by Francoeur, a work never before heard in this city, and said to be a genuine, old masterpiece. The last concert of the series will be given next Tuesday night, when Jomelli will sing the Aria from "Louise" (Charpentier), "Mainacht" (Brahms), "Si mes vers" Hahn, "Mausfallen, spruchlein" (Hugo Wolff), and by request the charming group on the opening program by Schubert, Bemberg and Magdalen Worden.

Miss Nichols will play a group of old works by Handel, Fiorello and Nardini, an "Allegro" by Sjogren, new to this city, a "Slavonic Dance" by Dvorak, "Berceuse" by Cui and the brilliant "Rondo des Lutins" by Bazzini. These artists will appear in Oakland at Ye Liberty Playhouse next Wednesday afternoon, Nov. 17th, at a quarter past three, presenting Tuesday night's delightful program. Seats may be secured at the box office of the Ye Liberty. The entire balcony will be sold at \$1.00.

THE MARY ADELE CASE CONCERTS.

The Musical Review prints with the greatest pleasure the two splendid programs of song to be offered by Mary Adele Case, the really phenomenal contralto, at the Novelty Theatre, under the direction of Will. L. Greenbaum. This paper has already expressed its opinion of Miss Case's voice and artistry, and we predict that within a very few years her name will be known throughout the musical world, for she possesses real genius. The accompanist at Miss Case's

concerts will be Mr. Frederic Biggerstaff, who is all too seldom heard in public. Mr. Biggerstaff will play a solo at each concert.

Here is the complete program for next Friday night, Nov. 19: "Der Tod und das Madchen (Schubert); Ich Grolle Nicht (Schumann); Traum durch die Dammerung (Strauss); Meine Liebe ist Gruen (Brahms); Grand Aria, "Ah! se tu dormi," from Romeo and Juliet (Vaccaj); L'Heure de Poure" (Augusta Holmes); L'Esclave (Lalo); Aria, "Ah! Mon Fils" (Meyerbeer); Piano Solo, "Fantasie," op. 49 (Chopin); Three Hungarian Songs—(a) A Faluban a Legarvabb en Vagyok (Alone and Deserted), (Gyula), (b) O'er the Forest Rain Clouds Lower" (Korbay), (c) List to Me Rose-Bud (Korbay); Allah (Chadwick); Gae to Sleep (Fisher); O, That we Two Were Maying (Nevin); Spring Song (Becker). Certainly no finer offering has ever been presented to a San Francisco audience.

Miss Case's second and last concert will be given Sunday afternoon, Nov. 21, when the following list of songs will be rendered: Aufenthalt (Schubert), Standchen (Schubert), Im Herbst (Franz); Aria, "Le Prophete" (Meyerbeer); Nuages (de Miarka), (Georges), L'Escalve (Lalo); Piano Solo, "Caprice Espagnole" (Moszkowski); Aria, "O Rest in the Lord (Mendelssohn); Three Shadows (Campbell Tipton), Gae to Sleep (Fisher), Requiem (Homer), May Day (Walthem); "Abide With Me" (Liddle).

The seats for these concerts will be ready Tuesday morning at Sherman, Clay & Co.'s, and prices will be \$1.00 and \$1.50. Will our music students turn out to welcome home one of their number, who has "made good" abroad? We think year

WULLNER'S WONDERFUL PERSONALITY.

A loose-jointed figure of immense height (six feet and a half at least), deep-chested, with long body, long arms, a spring walk, and large, prehensile hands, he bends forward to shake you by the hand, and then he throws his head back, and you forget his height, his chest, everything; you are conscious only of a head and features that once seen can never be forgotten. Ludwig Wullner is surely one of the most remarkable men in personal appearance ever seen on any stage. His head is massive, leonine, almost Norse in its poise, mould and profile. It is surmounted by a mass of thick, tousled iron-gray hair, carelessly brushed off his forehead. His face is one that Rodin would love to chisel in cold marble. It is a wonderful face—a face of austere and imposing gravity and beauty. The features are too pronunced to belong to any type. Great high forehead, massive brow, deep-set eyes that smoulder with an inward light, high-bridged nostrils, and a jaw and chin that betray at once high purpose and deep resolve. The mouth is large and of extraordinary mobility; the features are deeply lined, graved, as it were, with the marks of all emotions.

As you talk with him his head is turned in apparently listening attitude. He hears, but even though he answers you, his thoughts are elsewhere. There is that about his austere face and wistful eyes which convinces you that Ludwig Wullner has known sorrow, lives in a world apart, hears and sees things that those around him may not know. He is a veritable dreamer, this giant with the tired eyes. Temperamentally, it is obvious, he is living under a continuous strain. For him life is something so intensely vital that the slightest outside influence has power to affect him. His nervous system is clearly supersensitive. It could not be otherwise, he being what he is—a dreamer and a missionary in the world of music. He is of that world, yet he moves in it a figure significant, solitary and apart. When to all around there is only silence, he hears, it is obvious, selfmusic sung by fairies.

He bends his head and strains his ear to catch the elfin notes, and over his face there spreads a smile of such wistful tenderness you feel you have no right to be there. But you stifle your thoughts to slip away unnoticed, and you break in upon his reverie and ask him plain every-day questions. And he awakes from his dreaming, and answers you with patience, with exquisite courtesy, and with the same rare smile of aesthetic charm always lighting up his rugged features.

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THE PACIFIC COAST MUSICAL REVIEW is now preparing a large and handsomely illustrated New Year's Edition which will be published on Saturday, December 25th, 1909. Besides containing a Retrospective Review of San Francisco's Musical Life since April 18, 1906, the paper will contain special articles about Los Angeles Musicians and California Musical Clubs.

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TILLY KOENEN'S NEW YORK DEBUT.

Great Dutch Contralto Who Will Be Heard on the Pacific Coast This Season Makes Excellent Impression.

Miss Koenen's singing of Schubert's "Dem Unendlichen" was very beautiful, full of warmth and fervor, and it showed her rich voice admirably. She is the possessor of a lovely contralto voice, with none of the disagreeable bellowing quality which mars so many deep voices, and it is finely trained, as was shown by her smooth execution of the difficult florid "Furibondo spira il vento," by Handel, and this voice is backed by real temperament, particularly of the dramatic type. This made one especially regret her change of programme in the first group of Schubert songs, where, "in response to requests of some of her old friends," she sang Brahms's "Sapphische Ode," instead of Schubert's "Gretchen am Spinnrad," which she is reported to sing especially well. The second Brahms song, "Wehe so willst du," suited her style perfectly, and was enthusiastically applauded.

Richard Strauss's "Wasserrose" also evoked much applause. Why? It is filled with vague, chaotic attempts at originality, with an occasional reminiscence of the great Richard, the only thing tangible in it. Even more distracting was Hugo Wolf's "Die Ziegeunerin," which sounded as if it had been written after the unfortunate composer's mind began to fail. "Er ist's," also by Wolf, and ending with an effective high burst of tone, which was well brought out by Miss Koenen, ended the recital.—New York Evening Post, October 26.

Tilly Koenen, the Dutch contralto, won the hearts of her listeners immediately when she made her first appeal to a New York audience yesterday afternoon in Mendelssohn Hall. She not only won their hearts, but the tribute of profound admiration, every bit of which she deserved in full measure. Miss Koenen is not a mere singer; she is an interpreter of great intelligence, insight and refinement. Her place as an artist is in the front rank.

Miss Koenen has a good, full-throated voice, which she uses with technical skill and artistic discretion, though she puts more stress on the interpretative than the purely vocal side of her art. The quality of her organ, big, wholesome, expressive, if not freighted with sensuous beauty, appeals to the ear. She avoids the reprehensible habit found among so many contraltos of emitting cavernous tones in the low register. She takes her deep tones lightly. The effect of several registers, as in the case of Schumann-Heink, is absent. Her voice scale is well equalized. Her "mezza voce" is admirable. She makes good use of "messa di voce" and appears to have her breathing under absolute control. But, whatever Miss Koenen's accomplishments as a vocalist, they are subservient to her art of interpretation.

Like Dr. Wuellner, her great precursor, Tilly Koenen makes use of histrionic devices to emphasize the suggestion she conveys by word and music. But she, too, at least, as far as one was permitted to observe yesterday, keeps within the bounds of artistic good staste. Facial expression, bearing, poise of head, pose of hands and arms are perfectly legitimate aids in the interpretation of modern songs, provided they are restricted to the limits set by art and good taste. Miss Koenen evidently has worked out with the utmost nicety every detail of her interpretations, after the manner of Lili Lehmann.—New York Press, October 26.

To Mendelssohn Hall yesterday afternoon for the first American recital, Tilly Koenen, the Dutch contralto, came, and sang—and conquered. At the end of her first song, Klopstock's "To the Infinite," with Schubert's dignified setting, it was evident that here was a singer who had not only a voice of remarkable fulness and sweetness, but a commanding musical intelligence as well.

As the recital progressed this first impression was verified. A group of songs by Schubert and Brahms was followed by a number of Italian songs, and with them was included Handel's tempestuous aria, "Furibondo Spira il Vento," rendered with true Handelian breadth. Two English and three Dutch songs, all for children, were sung in such an inimitably way that the singer seemed to assume the actual appearance of the plump little Dutch tots about whom she sang. Songs by Strauss and Hugo Wolf, rendered with adequate breadth and effective variety of expression, brought to a fitting close a

thoroughly delightful recital.

Miss Koenen sings "with full-throated ease," and her voice is rich and sympathetic. It is free from the objectionable breaks so often apparent in low female voices. The upper tones are particularly full and rich. While the lower part of the voice is not as powerful as might be desired, the singer's

skillful and artistic use of all her powers makes this fact scarcely apparent.—New York Evening Telegram, October 26.

[All the New York papers deplore the fact that during Miss Koenen's recital, hammering at a building next door annoyed the audience. No doubt this noise emanated from the critics of the Sun and Tribune, who are always weilding the hammers except when the proper grease is applied to the instruments of torture.]

MUSICALE BY THE BERINGER CLUB.

Aside from the regular piano and vocal recitals given by the Beringer Musical Club, the club has established "musicales," which will be given every first and third Wednesday of each month at the club hall of the Beringer Conservatory of Music, 926 Pierce street. At the first of these musicales, given last Wednesday evening, Nov. 3rd, eleven associate members were accepted, and judging from the enthusiasm and spirit shown throughout the evening, the club will undoubtedly grow to large dimensions. The program offered was headed by Prof. Beringer and Harry Samuels, who delighted the hearers with Beethoven's "Andante con Variazione" from the A major Sonate for piano and violin. Vocal and piano were chosen from compositions of Sinding, Dvorak, Ruthardt, Rachmaninoff, and were interpreted by the following members of the club: Miss Alta Yocom, Mrs. Mae Ogden, Miss Zdenka Buben, Miss Sadie Bultmann, Miss Anita Morse, Miss Estelle McNeil, Melton Mowbray, Harry Bultmann and Miss Frances Westington.

HERMANN GENSS IN SACRAMENTO.

Hermann Genss, the renowned pianist and composer, director of the California Conservatory of Music in San Francisco, created a sensational success in Sacramento, where he appeared in a concert. Georg A. Anderson writes about him in the Sacramento "Union" of October 28th: "Pianist reveals thoroughly artistic mind to responsive and appreciative audience. The program chosen by Mr. Genss was, with one exception, made from familiar compositions and afforded the planist ample opportunity to demonstrate his planism. The opening number. 'Carnival Frolics' (op. 26), by Schumann, was given complete. Mr. Genss' interpretation of this inter-esting work revealed a thoroughly musical mind to whom the Schumannistic spirit was quite clear. Chopin's 'Ballade,' op. 47, Nocturne op. 15, and 'Polonaise,' op. 53, constituted In these numbers Mr. Genss displayed a the second group. clear, translucent technique—a singing tone of rich, lucious quality and an interpretation that never sunk to the level of sentimental and mawkish affectation. A fantasie by Mr. Genss, which included an ambitious and well-played composition, entitled 'Despair,' and a consolation rather in a Mendelssohnian style, constituted the next group. These were quite interesting and reflected much credit to Mr. Genss as a composer. The often heard 'Spinning Song' by Wagner-Lizzt, and the Tannhauser overture by the same writer, closed the printed program with so much pompous power and spirit that the pianist was compelled to respond to an encore, which he most graciously did by playing the fourth Rhapsodie by Liszt."

Blanche Arral, the French prima donna who made such a favorable appearance at her Carnegie Hall concert Sunday afternoon, will follow up her success with a second appearance Thursday afternoon, November 4, this time with the assistance of the Russian Symphony Orchestra. Mme. Arral will sing another programme of operatic arias such as Sunday's audience gave unmistakable signs of enjoying, including "L'Air du Page," "Huguenots," "Ah fors e lui," "Traviata," grand aria from "Les Dragons de Villars," Waltz Song from "Romeo and Juliet," grand aria from "Mireille" and "Polacca" from "Mignon."

Thursday evening in Carnegie Hall the first of the Philharmonic Society's four series of symphony concerts will take place. On that occasion Gustav Mahler will take his position at the conductor's stand as the first musical director of the organization in its new form, that of a permanent symphony orchestra. Friday afternoon at the same hall the programme of Thursday will be repeated. Mr. Mahler expresses himself as pleased with the result of the preliminary rehearsals and is of the opinion that his initial season at the head of the reconstructed orchestra will yield satisfactory artistic values. In its entirety the program is as follows: Overture, "The Consecration of the House" (Beethoven), Symphony No. 3, "Eroica" (Beethoven), Symphonic Poem, "Mazeppa" (Liszt), "Till Eulenspiege!" (R. Strauss).



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Oakland, Nov. 8.

Owing to her share in another program, the writer of this column could not be present at the Liberty Theatre on last Tuesday evening when, for Fabiola's benefit, Amy Woodforde Finden's operetta, "The Pagoda of Flowers," was given. From the critique in the columns of the Oakland Enquirer I copy the following items regarding it:

'Mrs. Northrup, Miss Cope, Mr. Anderson and Mr. Redfield, and those who assisted in the minor roles and in the chorus, should be congratulated upon a very smooth performance even eliminating the usual allowance for a first-night performance. Mr. Steindorff's experienced baton and Mrs. Redfield's sympathetic piano accompaniments, had much to do with the success of the presentation.

"As for the work itself, there is much beauty in the vocal score, which would be much enhanced if given with orchestral, The action lacks instead of mere piano, accompaniment. instead of mere piano, accompaniment. The action lacks somewhat in variety, a fault commonly to be found with works of such brief character. Miss Cope should be thanked for giving us the opportunity of hearing this work, which should be given again with orchestral accompaniment in a smaller auditorium, which it is much better suited, and before an audience not quite so engrossed in its own personal appearance, nor intent upon the appearance of certain of its own kind in some vaudeville stunts which the regular amusement places provide in generous measure every week."

The audience, it appears, was made up chiefly of society folk from San Francisco, and the Enquirer's critic declares that though the operetta was capably sung by four well-known professional singers, and directed by one of the best opera conductors in America (Mr. Paul Steindorff), these representatives of our best society took no interest in the artistic work of the operetta, awaiting with some impatience the appearance of their personal friends in the vaudeville

acts which followed.

The testimonial concert to Mr. Mario Solano, tendered by some of his friends in the profession, at Adelphian Hall, Alameda, last Saturday evening, was a genuine success, both as to the program and its financial result. The executants were Miss Mary Anderson, soprano; Miss Edith Stetson, contralto; Miss Mary Sherwood, violoncellist; Miss Elizabeth Westgate, accompanist; Mr. Stanleigh Ward Mac Lewee, tenor; Mr. P. H. Thomas, barytone; Mr. Samuel Adelstein, lutist, and the Stewart Violin Quartet.

The quartet of one of the Berkeley churches and one of the Alameda churches as well gave a Dudley Buck memorial on last Sunday evening.

Mr. Edwin Dunbar Crandall will present his pupil, Mrs. Irene Le Noir Schulz, at his studio on Tuesday evening. Mrs. Schulz has a very fine dramatic soprano voice of long range, her lower tones possessing rich contralto quality. A review of the recital will be given here next week.

Miss Mary Van Orden, the brilliant young planist, and one of the daughters of the Leander Van Ordens, will leave this week for Boston. She has been accepted as a student by Arthur Foote, and will study constantly with this distinguished man for a year. Miss Van Orden already "plays everything," as the saying is, and her year with Mr. Foote will be of the greatest benefit to her.

Mrs. Carroll Nicholson is preparing a pupils recital to occur early in December.

Mr. Emil Steinegger will teach piano in Oakland one day each week during the coming year.

Tomorrow evening the cantata of "The Captive Maiden," the words and music by John Leechman, will have its first

public hearing, and will be reviewed here next week. The soloists are Mrs. Orrin K. McMurray, Mrs. J. S. Mills, Mr. H. Pratt, Mr. Whitney Palache, Mr. T. P. Wilkes and Mr. Craig S. Campbell. A chorus of twenty picked voices, all under the direction of Mr. R. W. Lucy, organist of St. Mark's, will complete the requirements. The performances is for the benefit of the chancel fund of St. Mark's.

Mme. Jomelli, the soprano, is to sing at Ye Liberty on Wednesday efternoon, the 17th. Her three San Francisco concerts occur on the 12th, 14th and 16th at the Novelty Theatre. It is sincerely to be hoped that Mr. Greenbaum's efforts to present his artists in Oakland will be appreciated; for unless such appreciation be extended, the concerts cannot be given here.

For a considerable time Mr. Paul Steindorff has been conducting a number of women singers in three-part choruses, and the club has chosen the name, The Steindorff Ladies' Trio. On last Saturday afternoon this club gave a musicale at the home of Mrs. Frederick Stratton, herself a singer of great charm. The program was enhanced by the artistic playing of Miss Mary Sherwood, a young girl who has attained remarkable skill upon the violoncello, having but recently returned from a course with the famous Hekking in London. This was the program: (a) The Nymphs of the Wood (Delibes), (b) Come, My Love, to Me (Chaminade): A Hongkong Romance (Henry Hadley), trio; Andante (Goltermann), Serenade (Victor Herbert), Miss Sherwood; Wanderer's Night Song (Dudley Buck), On Music's Wing (Mendelssohn), Dreams (Wagner), Nature's Resurrection (Woodman), trio; Polonaise de Concert (Popper), Miss Sherwood; Sur la Mer (D'Indy), trio.

Mr. Charles Dutton will present his talented piano pupil, Mr. Ashley Pettis, in a recital tomorrow evening. My presence is promised at the performance of Mr. Leechman's cantata. I therefore cannot hear Mr. Pettis' very well arranged program.

A studio centrally located in Oakland, and containing a grand piano, is for rent for a few hours each week. Application may be made to the writer of this department.

Mr. Horatio Cogswell is on the program for the concert benefitting the Youths' Directory, given at the Novelty Theatre tomorrow evening. He will sing "To One in Paradise," written especially for him by Mr. John Harraden Porter and Convey." A Paraden Polled." Pratt, and Cowen's "A Border Ballad."

Miss Mary Sherwood's violoncello playing at the testimonial to Mr. Solano last Saturday evening delighted that old master of the instrument exceedingly. "She is the real artist," said Mr. Solano, in his appreciative foreign way. He also specially enjoyed Mr. Adelstein's finished lute playing; all the singers delighted him; and the playing of the violin quartet, particularly of Rubinstein's Music of the Spheres, gave him keen pleasure. And his younger colleagues were glad to honor him.

ELIZABETH WESTGATE.

Says Mrs. Blanche Rogers Lott in the Los Angeles Graphic: Signor Lucchesi, who came to Los Angeles from Boston on account of his health, is devoting himself to his opera, quis de Pompadour," besides busying himself with his classes. Nothwithstanding the subject of his opera is French-he is making it an English opera, and the libretto is being written by Mrs. Florenz Richmond of San Francisco. Although Italian by birth, Signor Lucchesi is very much Americanized, and is desirous of assisting in the formation of an American operatic repertoire. This work already has been taken up by the directors of the New York Metropolitan Theatre, who recognize the fact that Americans want to hear their operas in their native tongue. They who have had the privilege of hearing Signor Lucchesi's opera are enthusiastic over both

the music and the pretty story it evolves.

The Theatre de la Monnaie in Brussels, now includes two
Americans, Robert Moore and Harry Weldon, in its forces.

The American invasion of the foreign opera houses is no

longer merely feminine.

Mme. Cahier, the American contralto, has been re-engaged for four years more at the Imperial Opera House in Vienna. The three leading singers there are now Americans. Marie Rappold, the American soprano who has been appearing in the foreign cities, will sing there later as "guest."

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Edited by JOSEPH M. CUMMING

THE ALCAZAR'S NEW LEADING MAN.—The event of importance at the Alcazar this week is the appearance of the new leading man, John Ince. Mr. Ince's appearance has been made without any great flourish of trumpets or without any wonderful press-agent stories of enormous successes elsewhere, which is a relief from the usual; let us hope that he will make us wake up to the fact that we have drawn a real prize in the theatrical lottery. Any leading man who comes to the Alcazar is going to have a hard time of it after the popularity of Bertram Lytell, and he will have to stand comparison with the handsome Bertram till his ability to flutter the matinee hearts makes good for itself.

This week's play is not a fair test for him. It is a mighty poor specimen of Clyde Fitch's work, this "Cowboy and the Lady." It is often a subject of wonder the way Clyde Fitch turned out plays after he became famous, but this play, which he wrote for Nat Goodwin, looks very much to me as if it were one that he had written before he had a reputation, and that he dug down into his trunk for it when he received an

order for a new play.

The hero is a college-bred "dude" cowboy, in love with a married lady, who has a blackguard of a husband. The hero and the wife simultaneously discover each other in the room with the corpse of the husband, who has been killed by a half-breed for his gallantries with his sweetheart. Each suspects the other, but the hero nobly avows his guilt. The last act is the trial with the hero defending himself. Clyde Fitch certainly had his nerve with him to present such a trial scene in an American court. It is a cross between that trial of Mme. Steinheil now going on in France and the trial in "Arrah-na-pogue." The best thing in it is when the hero asks the widow on the witness stand if she loves him, and being under oath, she has to tell the truth, and say yes.

But to return to Mr. Ince. He is not as handsome as Lytell, but he is by no means bad looking, and he has a good broad-shouldered look, and he carries himself in a hearty, manly way that I believe is going to make a good impression. He has a winning smile, that shows a row of good, white teeth, an attractive voice and a look and a way of carrying his head that reminds one very much of Henry Miller. In the dance-hall scene he acts the clown altogether too much, but you can't blame him for trying to make something out of this disjointed, and in some places, tedious, play. Altogether, he makes a very, very good impression, and when he gets the real thing to do in love-making I am strongly inclined to bereal thing to do in love-making I am strongly inclined to

The rest of the company is as good as they always are. Miss Vaughan's gown in one act was so swell that I invoked feminine assistance to describe it. Here it is: a white satin clinging gown, trimmed in gold and pearl passementerie, with an apricot scarf, trimmed in swansdown. I pass on just what that means, but it was simply great.

LONDON NOTES.—The London correspondent of the New York "Dramatic Mirror" writes as follows: "Four of the most important plays of the present dramatic season are about to be withdrawn. Sir Arthur Pinero's 'Mid-Channel' and the adaptation of Madame X will cease at the St. James and the Globe, respectively, next Friday evening. James Bernard's Fugan's scholarly adaptation of Brieux's La Foi, False Gods, to-wit, will be withdrawn from His Majesty's a few days later. Important as these plays were, one cannot be surprised at their brief runs. Mid-Channel, although written in Pinero's best manner, is too brutally realistic, too lacking in human sympathy, to enjoy a long life. Madame X, although, like Mid-Channel, splendidly produced and magnificently acted, is

too uniformly sad and poignant—too wretched, in point of fact—to please the general playgoer. False Gods was too much of a theological treatise to suit the average public

of a theological treatise to suit the average public.
"I regret to add that withdrawal No. 4 is that of your fine native-made drama, The Great Divide. This was acclaimed rapturously by all the papers and by many playgoers. Sooth to say, however, the extremely sad and deucedly obstinate heroine did not suit English playgoing tastes. Henry Miller, who has scored a tremendous personal histrionic success here, presents The Servant in the House in place of The Great Divide next Monday."

NEW THEATRE OPENS.—The opening exercises of the New Theatre in New York took place last Saturday and Monday, and according to the press dispatches, everything passed off brilliantly. On Saturday afternoon, after an inspection of the building, the guests, among whom were included a large number of literary celebrities, capitalists, educators and other prominent citizens, assembled in the auditorium, where the builders turned over the keys of the building to the architects, who in turn passed them over to J. Pierpont Morgan as the representative of the founders. The audience returned in the evening to witness a full dress rehearsal of Shakespeare's "Antony and Cleopatra," in which E. H. Sothern and Julia Marlowe played the title roles. On last Monday night the New Theatre was opened to the public with the Saturday night production repeated, and according to the press there was a tremendous demand for seats.

MISCELLANY.—Katherine Grey left New York last week for San Francisco en route to Australia, where she will inaugurate shortly after her arrival a starring tour under the management of J. C. Williamson.—New York "Dramatic Mir-

Nance O'Neil returned to New York on the Teutonic last Thursday after a four months' absence in Europe. Most of Miss O'Neil's time abroad was spent in France and England. She is in excellent health and ready for her new season in a play which she has procured, but the name of which she is not yet ready to make known.—New York "Dramatic Mirror."

A writer in the New York "Sun" says that the first night gatherings at plays in New York have ceased to be anything more than a gathering of people to see the play just as on any other night. He quotes a theatrical manager, who explains this change in the first night from a social event to one of no particular importance by, stating that it is due to the frequent presenting of two or three plays of the same importance on the same night.

In the same issue of the "Sun" another theatrical manager

In the same issue of the "Sun" another theatrical manager is quoted as saying that all this talk about young women who want to go on the stage, and who have such a hard time to see the haughty manager, etc., etc., is all nonsense, and that managers are constantly on the lookout for capable women. He concludes as follows: "Ninety-nine out of a hundred women who besiege the managers' offices for a chance to go on the stage are what you might call sillies who really are in nowise fitted for the stage, but merely imagine that they are. Very many of them have looks, but they're manifestly without their proper share of brains; they're wooden, flighty or just plain inconsequential. A manager can't help seeing just what they are and what they are capable of; but every theatrical manager that I know gives a proper and infallibly deferential hearing to all of them that have even an exterior show of promise, solely for the reason that he doesn't want to

(Continued on Page 22.)

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IMPORTANT ANNOUNCEMENT.

Beginning with the issue of October 2, 1909, the Pacific Coast Musical Review has been increased to 24 pages, which size will occasionally be augmented to 32 pages. This enables the management to add several new departments. The threatrical department occupies two full pages, and contains straightforward, unbiased and honest reviews of every theatrical performance of merit in San Francisco. These critical opinions, which are not controlled by the business office, will serve as a guide to our readers in Oakland, Los Angeles, Portland and Seattle, and all interior cities of the Pacific Coast, in case these cities should be visited by companies first appearing in San Francisco.

Besides this reliable theatrical department, the Pacific Coast Musical Review contains a page of late European news, and a page of the most important musical news from leading Eastern centers. The Los Angeles, Oakland, Berkeley and Alameda departments are continued as usual, while more attention is being paid this season to Portland and Seattle.

In this 24-page issue advertising pages will be limited to 12 pages, and anyone applying for space after these pages are filled must wait until a vacancy occurs. Special advertising rates can only be secured by those who keep their advertisement in these columns during the entire year. Those who desire to withdraw their advertisement during the two summer months must consent to pay a higher rate. Rates on this page will be IN CASE OF ANNUAL CONTRACTS: One inch, \$1.00; one-half inch, 50c, and "Musical Directory," 25 cents per

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overlook anything; he doesn't want to take a chance on dismissing unseen and unheard the one hundredth girl who really has something upon which to base her suspicion that she ought to be on the stage."

GEORGE LASK IN TOWN.—George E. Lask is in town, having come back to his home city as traveling manager for Henry B. Harris's company, now playing "The Traveling Salesman" at the Van Ness. All the morning papers last Sunday had interviews with Eddie Foy, and all of them were alike. I am sorry none of them thought of interviewing George Lask. He has been to London and Paris since he left here, and as he knows every angle of the theatrical business, and knows everybody in it, he would have been much more interesting than Eddie Foy. I had a talk with him in front of the theatre one night, in which he was as interesting as he always is, but it was interrupted so often by friends who wanted to slap him on the back and shake hands that it was too fragmentary to repeat any of it.

ORPHEUM.—That splendid actor, Edwin Stevens, will appear next week at the Orpheum in a comedieta entirely new to us, entitled "A Busy Morning," which is said to be a capital vehicle for the full display of his extraordinary ability and versatility. Mr. Stevens will impersonate Reginald Da Capo, a composer, and will be supported by that charming comedienne, Tina Marshall, who will have the role of Bessie Dale, his ward. This will be Mr. Stevens' first appearance here since he took New York by storm as the star of the Henry W. Savage production of "The Devil." The DeHaven Sextette, with Sydney C. Gibson features in the dancing operetta "The Understudy," will be a welcome incident of the new program. Their stage setting is a pretty garden, in which a fete is being held, and the six sprightly dancers and Mr. Gibson frolic through the twenty minutes of the act with great variety of songs and dances, the effect of which is enhanced by frequent changes of beautiful costumes.

hanced by frequent changes of beautiful costumes.

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Their performance strongly appeals to both adults and children, and is a striking instance of what can be accomplished with the dumb creation by patience and kindness. Milt Wood, "The Dancer with the Chair," is expected to be a distinct hit. Alone on the stage with a chair for a partner he dances various old-fashioned, regulation, and many new steps in a manner that never fails to excite enthusiasm. Mr. Wood is the premier male dancer of vaudeville. Next week will be the last of Lulu McConnell and Grant Simpson, Bobby Pandur and Brother, The Tempest and Sunshine Trio, and that stirring military act, "Our Boys in Blue," which is nightly being received with the most enthusiastic demonstrations of approval. A new series of motion pictures will terminate the performance.

MANAGER HALL REFUSES "THIRD DEGREE."—The following extract from the Oakland Tribune shows that the theatre-going public of Oakland begins to awake to the imposition of the syndicate which finds it convenient to send number three companies to the Pacific Coast at number one admission prices:

Charles P. Hall, lessee of the Macdonough Theatre, who has been ill at his rooms in the St. Mark's Hotel, is rapidly recovering and will resume his duties in a few days. Mrs. Hall, his wife, has been constantly at his side during his illness.

Mr. Hall is anxious to be around again because he has a large number of attractions coming to the Macdonough Theatre this fall and winter. In fact, he has booked for Oakland every leading attraction coming west.

Oakland every leading attraction coming west.

It is announced that "The Third Degree" will not play in Oakland and this fact is being advertised by the manager of the company. The truth is that the Macdonough management does not want "The Third Degree" because it is composed of a third-rate company and is playing all the one-horse towns in California. It has practically made a failure in San Francisco, and will soon leave that city to play the small towns. It was a frost in Chicago. The members of the organization will be very lucky if they do not have to walk back to New York.

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MUSICAL CALENDAR 1909-10.

Mary Adele Case, ContraltoNovelty Theatre, Nov. 19, 2 Dr. Ludwig WullnerNov. 23, 25 and 2 George Hamlin (American Tenor)Dec. 2, 5 and
George Hamlin (American Tenor)Dec. 2, 5 and
Fritz Kreisler
Lyric Quartette Pop Concert
Marcella Sembrich
Myrtle Elvin (Pianiste)Februar
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CULTIVATING THE PUBLIC'S MUSICAL TASTE.

Thanks to the united efforts of a number of prominent musical people in Los Angeles, that community possesses now a Municipal Band, supported by the city government, and enabled to give that portion of the public which is unable to pay for the privilege of hearing good music an opportunity to become familiar with the better class of music, and thus cultivate a higher musical taste. We have always maintained that the people at large are not voluntarily unmusical. There exists in every man or woman of normal mental equipment a certain sentiment for the language of sound. This sentiment as a rule lies dormant and will not be awakened unless the individual is given an opportunity to find out whether or not this peculiar instinct is sufficiently powerful to respond to outside influences. No better illustration of the truth of our contention may be cited than the fact that the masses responded willingly to the charms of a Sousa March, the questionable melodious lilt of a "coon song," and the cheap swing of the so-called popular compositions. anyone uncultivated in the beauties of the art of music will naturally lean toward the simplest expositions of the art. At the same time the mere fact that anyone possesses a distinct liking for music in any form shows that there is within him a natural inclination toward musical expression. It is not, according to our way of looking at things, the duty of the public to cultivate this liking for music in such a manner as to differentiate between that which is good and that which is bad, but we thoroughly believe that it is the duty of the people who know the difference to exercise their power and influence toward making it possible for the people who do not draw such distinction to find out for themselves what good music really consists of,

By this we do not mean to infer that the general public should be educated in music. This is an impossibility. We simply desire to impress the reader with the idea that the public must first have an opportunity to repeatedly hear good music, and thus discover for itself its superiority over the bad music before it can be expected to cultivate a higher taste. That there is already in existence an instinct among the masses as to the difference between good and bad music is amply evidenced by the fact that the people soon tire of the so-called popular songs. They applaud them for a while. They whistle and play them for a while and finally they throw them aside to pick up another, which shares the same fate, and so this fad goes along its changeable path. On the other hand, when this same portion of the public is made acquainted with good music and has become sufficiently familiar with it as to recognize it when it is heard, no such thing as becoming tired of this music exists. We need only cite such compositions as the "Intermezzo" from "Cavalleria Rusticana," the "Lucia Sextet" or the "Rigoletto Quartet" to prove the veracity of our statement. Now then, if the masses are sufficiently endowed with musical discrimination as to differentiate between the cheap compositions and the good works by becoming soon tired of the former and always being delighted with the latter, we have here a natural condition which is, to say the least, favorable to the cultivation of a higher musical taste.

Of course the public will never enjoy music that does not contain pleasing melody. No one, not educated in music to a sufficient high degree to appreciate technical architecture, such as is achieved through the study of theory, harmony and composition, can under the widest stretch of imagination like music without melody. And if anyone tells you that they enjoy it they are either hypocrites who desire to be regarded as something which they are not, or their imagination is so vivid that they actually believe something that does not exist, provided, however, that these people have not undergone a thorough technical course of musical education. If one has studied music from its severe technical aspect and has studied the art of building and elaborating themes and musical ideas he can take great delight in the mere architectural beauty and technical development of a work, although it may not contain exceptional melodic charm. But anyone not thus thoroughly educated in the art of harmony and composition can not enjoy a musical work without melody. And we make this statement without any restriction

Having shown how and why musical taste among the masses is inherent, we will proceed another step and show how it is possible to create among these masses a natural taste for good music and a natural dislike for bad music. Good music must be heard repeatedly by the uneducated person before its melodic beauties can have an opportunity to sink into the mind. But the masses are not as a rule blessed with earthly luxuries, nor have they at command sufficient monetary resources to expend financial energy upon anything with which they are not familiar, simply because someone tells them that they ought to do so. No one likes to spend any money on anything unless they actually are sufficiently interested to want it. A workingman may give his child a musical education, but he does not do it because he thinks music will be beneficial to such child; he only does it because he wants his child to possess the same advantages as the child of his neighbor. And this, by the way, is the reason why most children study music. The average child does not play Liszt Rhapsodies or Chopin Etudes because it likes to play these works, but because it is told that this is the only way in which to study music. Nevertheless it must be conceded that a child should have an opportunity to select its music after it has become familiar with various kinds, and if it does not select the classics, it should be permitted to play simpler works. And if such child is forced to play the classics against its inclination it will never play them correctly, while it might play a few simple and melodious works with a great deal of feeling and sentiment. And like the child, so the average member of the public at large likes naturally enough good music, but draws the line between the severe classics and the easier form of musical expression.

Nothing complicated will ever appeal to popular taste. Melody is what the people want, and we can not for the life of us see why the public can not be musical without going into ecstacies over a dry technical work. The Municipal Band scheme, now so successful in Los Angeles, is one way to induce people to cultivate a taste to listen to artists. In this way they will become familiar with good music without having to pay any money. By thus hearing good music frequently they will draw comparisons between this kind of music and the so-called popular music. We do not hesitate to affirm that in the end they will select the good music in preference to the bad music. And having become familiar with good music they will not any more be satisfied with the band interpretation, but will gradually experience a desire to hear these works interpreted by great artists and symphony orchestras. They become gradually educated to a plane whereupon they can discuss music in a comparatively intelligent manner. And as soon as they become sufficiently interested in music to discuss it, they involuntarily will become sufficiently interested in the art to hear it in its more perfected forms. There are many other ways of cultivating the public's taste. Among these are the talking machines, the player-pianos, and last, but by no means least, the musical church services. But the Municipal Band appeals strongest to the masses, because it gives them an opportunity to cultivate a higher taste without expense.

By this we do not desire to be understood that we believe in free concerts. That is to say, we are not in favor of any musician who has expended time, labor and money upon a musical education, has traveled and studied extensively and who has finally attained a position of authority and artistic achievements, should give his knowledge away without adequate remunera-

tion. We have no regard for a real artist who goes to the Greek Theatre on a Sunday afternoon and sings or plays for five thousand people without receiving adequate remuneration. By thus acting he cheapens his work, cheapens the art, and really does not accomplish anything, because his effort lacks consistent backing. We believe that the masses who can not afford to pay for their musical entertainment should be given an opportunity to cultivate their taste, but someone should pay the artists for their work. In the case of the Municipal Band movement in Los Angeles, it is the city government who puts up the money. In the case of the University of California and the Greek Theatre, there should be someone who ought to pay the artists who appear, or the work should be left in the care of pupils who desire to gain experience, but under no condition should a professional artist stoop to throw away his talent, after years of tedious study and heartaches. We do not believe in the contention that the advertisement of the event pays. If any artist who has sung at these free musicales at the Greek Theatre can tell us of any financial benefit they have derived directly from their appearance at the Greek Theatre, we like to know it and then we are perfectly willing to confess our error and correct our statement in these columns. But we can not cite a better proof of the correctness of our assumption than by quoting the experience of Adele Verne, who played before five thousand people, and soon afterwards at her concerts in Berkeley and Oakland hardly fifty people were in attendance. There was absolutely no advertising value in this instance, and if Adele Verne could not receive advertising value from the Greek Theatre no one else can.

And so Los Angeles with its Municipal Band, under the able leadership of Harley Hamilton, who is also director of the Los Angeles Symphony Orchestra, will certainly rapidly forge ahead as a musical community, for the masses of its population are presented with an opportunity to cultivate a taste for the better class of music. Now this movement was brought to a successful conclusion by such men as L. E. Behymer, Charles Farwell Edson, Harley Hamilton, Mr. Salyer, Ed. Geissler, James Slawsen and Mayor Alexander. It was co-operation that did the work. That is the great thing-CO-OPERATION. If we had only seven such people in San Francisco who could be made to work in unity toward one great purpose, there would be no occasion to complain about the lack of an adequate concert hall, of a permanent symphony orchestra, and of an opera house worthy of a city of half a million inhabitants. Los Angeles has a magnificent edifice for an opera house. It has a splendid symphony orchestra, and while it has not as yet a concert hall worthy of its importance, it still possesses auditoriums far superior to anything San Francisco can boast of. The reason for this is that it has people who work together instead of fighting each other, that these people have ideas which they discuss among each other, and that these people, when they find that one of their ideas is worth while, they pull together and see that it is executed and made useful. That is the secret toward the attainment of a musical atmosphere. Let once seven men like the ones mentioned here get together and work shoulder to shoulder and stop "knocking" in San Francisco and everyone will be surprised to see how quickly and how easily things may be accomplished which are now impossible. The public is perfectly willing to support a worthy cause, but someone must do the work, and everyone must

work together for the common good. No better illustration can be quoted than the success of the recent Portola Festival, which was solely due to the coperation of several leading business men with executive faculty.

Whenever we find a movement of big musical importance successful in Los Angeles we immediately see the name of L. E. Behymer right at the head of it. Mr. Behymer, like you and ourselves, has possibly his faults, but he possesses the grace of recognizing in public print, and in his public expressions, the merit



L. E. BEHYMER
Impresario at Los Angeles and the Great Southwest.

of those who, like him, are willing to work for the common good. We do not know, nor do we care to know, what Mr. Behymer may do privately. What concerns us principally is what he does in public. And here we desire to call your attention to the fact that in mailing to this paper a program of the first concert given by the Los Angeles Municipal Band, Mr. Behymer also mailed us the following letter: "We have at last made good in one proposition in Southern California, after two years incessant labor on the part of a dozen of the faithful, including Mr. Charley Edson, Harley Hamilton, Mr. Salyer, Mr. Geisler of Birkel's, Mayor Alexander, Mr. James Slawsen and myself, and we have at last landed a movement for a municipal band, and the first council whose members

have had time to consider that music is of some consequence and a drawing power for visitors, and have taken up the matter and made an appropriation, has brought about the result of this program: Sacred March, "The Beacon Light" (Laurendeau); "Pure as Snow" (Lange); "First Heard Throbs" (Eilenberg); Cornet Solo, Hosanna (Granier), Mr. Will E. Bates; Scarf Dance from Calirhoe Ballet (Chaminade); Parting March from Lenore Symphony (Raff); Mazurka, "Ia Gaviota" (Anietas); "Lo! My Shepherd is Divine" (Haydn); Overture, "Die Frau Meisterin" (Suppe); Valse Bleu (Margis). The appropriation has been made and guaranteed. Mr. Hamilton has secured most of the members of the Symphony Orchestra at a reasonable figure, and the Los Angeles Municipal Band has become a positive thing. The program, as you will see, is of a high grade nature, and if you could have seen the five thousand people present during the afternoon and heard the applause of the best numbers, you would understand that Los Angeles is becoming a musical city. No other town in America of three hundred thousand inhabitants, that has grown so fast that the taxpayers could not keep up with the expenditures, would have the nerve to make an added demand for an appropriation to keep together a municipal band, playing in the parks solely for the education of our own public as well as the entertainment of our visitors."

Now, this is the way to talk. Mr. Behymer has no personal interests financially or otherwise in this Municipal Band. Nevertheless, he went through every town that owns a municipal band in the East to study this question for the benefit of his community. He had to make the sacrifice of time and labor and missed many an opportunity to look after his own business interests during his trip East just to give his city the benefit of his energy and experience. This is the kind of a man a community needs. Furthermore, in the above letter Mr. Behymer gives credit to people whom we know he has personal differences with. He does not care about personal likes or dislikes in his public character, but shows a broad spirit and liberal sentiment in giving credit to everyone, whether he has reason to bear him resentment or not. We honor a man like that and believe in giving him that recognition which it is in our power to bestow. Mr. Behymer in connection with the Gamut Club and other elements is now working toward the consummation of annual Southern California Music Festivals, and if the same spirit prevails in this movement as that which prevailed in the Municipal Band movement, there is every evidence to suppose that the Festival is as good as accomplished. We gladly concede the value of such an enthusiastic ally as Charles Farwell Edson and the Gamut Club, but still we claim that these plans and ideas would never have given rise to the present speculations had not Mr. Behymer during the last few years devoted his life to the musical cultivation of the city of his adoption, and for this we desire to produce his portrait in these editorial columns, overthrowing thereby a precedent which we have never had any occasion to reconsider.

Don't forget the Wullner Concert at the Novelty Theatre next Tuesday evening.



CRITICISM AS SHE IS "WROT" IN NEW YORKwas my intention last week to finish the argument of the stupidity of New York criticism at one sitting, but somehow in proceeding along the lines of dissection I found that I was compelled to consume more space than I could possibly afford to use in one issue, and so my readers must have patience with me again and permit me to conclude the relation of my troubles in this issue. This proposition has really affected my nerves and if I can not get it off my chest pretty soon I am afraid it will affect my liver and this would be a calamity which I could not afford to let loose on our California artists. As my readers must well know, an artistic performance should be viewed from two distinct points of view. One is the technical aspect of a musical reading upon which no difference of opinion can be possible, and the other is the emotional or poetic phase of interpretation which may create various impressions upon variously constituted people. When we, therefore, find among several criticisms in important newspapers decidedly opposed opinions in regard to fixed technical facts we know that there is something wrong. Critics may differ in matters of tempo, forte or piano singing deliberation or acceleration of phrasing and similar matters, but there can not be two opinions about singing off pitch the character or timbre of a voice, the freshness or thread-bareness of a vocal organ, the clean or "muddy" execution of a colorature passage and similar technical factors. Nevertheless it will be seen from the following quotations there does exist a difference of opinion among prominent New York musical critics upon exactly such undisputable technical

Says the critic of the Tribune about Madame Arral's singing: "The lady has a soprano voice which is pleasing and of fairly equable quality. It has had some training, too, and its mistress gave evidence of the possession of stage routine more evidence indeed than the best kind of an impression in concert calls for. A bit of facial action is never amiss in a song, whether dramatic or lyric and may seem almost essential in an operatic air; but gestures are disturbing in a concert room." The critic of the New York Times said of the same singer: "Madame Arral is evidently a singer of experience and routine, and her singing of these arias showed a competent mastery of their most obvious demands. Her voice is powerful and well under her command and she has a certain amount of skill in the delivery of the florid passages of the music. It is not a voice in the first freshness of youth, nor of beautiful quality, nor is it one of many refinements of shading and emotional coloring-refinements that can add beauty and significance to florid singing when they are at the disposal of a musically gifted singer. It has penetration and carrying power and abundant sonority. Madame Arral's experience enables her to make these things count to their

The critic of the New York Press expressed himself as fol-"With the first tones she sang it became clear that Madame Arral was an artist of experience, authority and resource. More than that, the ear detected immediately a voice of much natural beauty, clear, vibrant and flexible. The audience felt the charm of her personality and the sympathetic appeal of her voice. Her tones sounded fresh, limpid and tenderly expressive. But these arial gyrations were not the most impeccable features of her singing. Her trill, in fact, was somewhat disappointing. Madame Arral has an unusually well equalized voice. Her lowest tones to be sure, are not perfect. How could they be with so high a voice? But her medium register is clear and resonant. It is her high tones, medium register is clear and resonant. Its her high tones, however, up to E and above high C that stand out in brilliancy and power." The critic of the Evening Sun expressed himself as follows: "The new coloraturist is a mature singer who earned the applause that she received later on. She sang many, many things, without tiring perceptibly, and she sang with a voice handled like nothing in the world so

much as Wright's aeroplane. It soared, dipped and curvetted under good control. It even did more and stood perfectly still, suspended in mid-air on an occasional long note. As for emotion, Mrs. Arral comprehended it, whether or not she may feel it, and understanding she expresses it. It is a parlor voice in its flexibility and tone range, yet not too small in volume for the great hall." Charles Henry Melzer, of the New York American says: "Her voice has color and dramatic qualities. In the lower register it is warm and generous. At the upper end it seems somewhat worn." And finally the critic of the Evening World says: "Heralded as a colorature soprano, she was essentially dramatic both in voice and manner. Her runs and trills were effective, even though they lacked something of clearness, and her high notes were taken with a confidence that the result justified. Only the absence of personal magnetism in her singing tempers the admiration for her."

Now I guess this is enough to illustrate my point. The critic of the Press speaks distinctly of the "charm of her personality," while the critic of the Evening World emphapersonality," while the critic of the Evening World emphasizes the "absence of personal magnetism." The critic of the Tribune admires the "fairly equable quality," critic of the New York Times, in a part of his criticism not quoted above, deplores the fact that in "an equable poise of the subtler resources of vocalization she is less at home," while the critic of the Press says she has "an unusually well equalized voice." Mr. Melzer of the American was pleased to say that "her voice has dramatic qualities, in the lower register it is warm and generous and at the upper end it seems somewhat worn," while the critic of the New York Press deplores the fact that the singer's "lowest notes, to be sure, are not perfect, it is her high tones, however, that stand out in brilliancy and power," and to this the same critic adds naively, "Madame Arral has an unusually well equalized voice." The critic of the Evening World says: "Heralded as a colorature soprano, she was essentially dramatic," while the critic of the Evening Sun thought she had a "parlor voice," and that she was a "coloraturist," and Melzer of the New York American thought she had a voice of "color and dramatic qualities." The critic of the New York press states that "her trill was somewhat disappointing," but the critic of the Evening World thinks that "her trills were effective."

Now what are we to think of such criticism. These fellows on the New York papers refuse to recognize our ability to judge an artist for ourselves on this coast. When we like an artist like we did Adele Verne and Blanche Arral they tell us we were all wrong, but they tell it to us in such a way that they do not agree among each other, that they differ in the most vital technical points and by the very character of their censure they prove definitely that they really do not know what they are talking about. For instance, the critic of the Press claims that Madame Arral was "an artist of experience, authority and resource," that her voice was of "much natural beauty, clear, vibrant and flexible," that the tones sounded "fresh, limpid and tenderly expressive," but that her "trill was somewhat disappointing," In the name of all that is reasonable how could her trill have been disappointing when she is an artist like all that? In what was the trill disappointing? How should it have sounded to the Press? These are pertinent questions that a critic of authority MUST answer. No capable critic can make a deregatory remark without suggesting at the same time a remedy. Any school child can go to work and find fault, but to suggest improvement, that is the test for a real critic.

The funniest of all these criticisms is the one by the critic of the Evening Sun. Says he: "She sang with a voice handled like nothing in the world so much as Wright's aeroplane." This certainly is a unique way of handling the voice. No doubt Madame Arral had a motor hidden beneath her arms, or did she pedal her vocal aeroplane with her little feet? The Sun critic affably admits that this vocal aeroplane which he terms a "parlor voice," "soared, dipped and curvetted under good control." We are glad to hear this, but somehow the Sun critic's report makes us more "soar" than Madame Arral's voice. Sometimes, according to the Sun critic's illuminating descriptive criticism, "it stood perfectly still suspended in midair." What a beautiful effect Madame Arral has acquired since we heard her last! When she sang here and her voice "stood still" we couldn't hear her at all, and still the Sun critic has discovered that this "parlor voice" stood still "on an occasional long note." Surely the longer we live the less we know! And to quote Kolb & Dill, "where ignorance is a blessing it is foolish to be wise." To call Madame Arral's dramatic colorature soprano a "parlor voice"

is like calling a California redwood tree a parlor match. The critic of the Evening World thinks he says something smart when he dips his pencil into goose grease and scribbles: "Only the absence of personal magnetism in her singing tempers the admiration for her." There is no such thing as personal magnetism in the act of singing. Personal magnetism is something entirely distinct and apart from singing. A singer may have a great deal of personal magnetism and still be not a competent vocal artist. And on the hand hand, a very magnetic or temperamental personality may not be gifted with a real vocal genius. The act of singing is nothing personal at all. It is simply a condition of spiritual rather than personal characteristics. Madame Arral may or may not have personal magnetism; but Madame Arral's singing can not under any possible circumstance possess personal magnetism. But if I tried to tell these people who write their criticisms in front of the Hotel Grenoble Bar how to criticize an artist, I could use up every page in this paper and still have lots to say.



THE FIRST JOMELLI CONCERT-On Friday evening, November 12th, took place the official opening of the concert season of 1909-10 with the debut of Madame Jeanne Jomelli at the Novelty Theatre. The auspicious character of the event was not emphasized by a large audience, although the artist proved herself in every respect worthy of the homage of the most fastidious lover of music. Here was again demonstrated the lack of foresight on the part of the New York manager. Thanks to the intelligent advertising campaign now waged by M. H. Hansen, the aggressive and liberal manager of Dr. Ludwig Wullner and Tilly Koenen, who recognizes the musical public of the far West by appreciating the advertising value of the Pacific Coast Musical Review, we will be in a position to prove that proper and extensive an nouncements of artists by New York managers in a far Western musical journal, in addition to the announcements of local managers, will crowd the concert hall. While Manager Greenbaum advertised Madame Jomelli extensively during the time of her recitals and the time immediately preceding these recitals, the inadequate attendance proved one of two things. Either the people were not interested in the singr or the local advertising campaign, which extends virtually through but one or two weeks, is not sufficient to arouse the curiosity of the people in an artist.

We believe if Madame Jomelli's New York manager had announced the artist a few weeks or months ahead in this paper, and had used these columns copiously to acquaint the people with the high artistic character of his singer, apart from the mere fact that she was a prima donna soprano of the Manhattan Opera House, New York; if he had told us the real character of the artist's voice, her refined declamatory powers and the deeper artistry that she exhibited, we are certain that the attendance would have been much greater. This paper began to talk of Dr. Wullner and his art nearly a year ago, and it has kept up this campaign ever since. Manager Hanson has repeatedly announced his artist in big letters and supplied us with material that set forth in an intelligent and comprehensive manner the details of the artistic faculties of that giant of vocal art. We have begun to tell our readers about Tilly Koenen, the famous Dutch contralto, several weeks ago, and will continue to do so until she comes here. Manager Hansen, with the foresight of the real impresario, is now announcing Tilly Koenen in this paper, although she does not appear until March—four months hence. Now, we will see whether our contention is correct or not. Our people were no more acquainted a short time ago with Dr. Wullner or Tilly Koenen than they were acquainted with Madame Jomelli, and yet we venture to prediet that both Dr. Wullner and Tilly Koenen will sing before crowded houses. The proposition is simply this, that our musical public must read about an artist week after week and become thoroughly familiar with his or her merit, ere it

can arouse sufficient energy to visit a concert. We are perfectly willing to await the result of this advertising campaign of Dr. Wullner and Tilly Koenen to prove the truth of our conviction in this matter. It is all very well to say that both Dr. Wullner and Tilly Koenen scored an immense triumph in New York, and that consequently they will score a triumph here, but it should not be forgotten that this fact would never have been thoroughly comprehended by our musical public if the press, including this paper, had not constantly reminded the people of this fact.

And so the negligence of her New York manager is responsible for Madame Jeanne Jomelli's failure to crowd the houses in San Francisco. Here is an artist who should sing before big audiences. She possesses a voice of remarkable range and virile timbre. It is what might be called a high dramatic soprano. The voice is warm and sonorous, especially lucious in the high register. It is well balanced, correctly placed, used with artistic discretion, and while not endowed with that mezzo quality of the Wagnerian dramatic soprano, it is nevertheless a voice of a distinctly dramatic character. It is a big voice. And being a voice of unusual volume, it can only be gracefully handled by an artist of the highest faculties. And such an artist Madame Jomelli surely is. Her program was distinctly novel in many respects. She gave us an aria from Massenet's "Thais," Bembergs "Nymphs and Sylvains," Cadman's "Indian Song," Schneider's "Flower Rain," Chaminade's "L'Ete" and Worden's "Longing," nearly all songs heard for the first time by a great artist in this city, and being all songs not frequently seen upon a concert program of the official season. The only two songs on the first program with which we are very familiar were Schubert's "Du bist die Ruh", and Bach-Goudnod's "Ave Maria."

From this program it will be seen that Madame Jomelli revealed decided, vocal versatility by presenting the lyric as well as the dramatic school of vocal literature. That she was thoroughly at home in both was demonstrated to the satisfaction of all who are versed in these subjects. Only that vocal artist can give complete satisfaction who can support her voice with an intellectual background of artistic interpretation. A vocal artist must impress an intelligent hearer with the force of her ideas. And such an artist Madame Jomelli surely is. In Miss Nichols the diva possesses an assistant of superior musical faculties. In technic as well as interpretative faculties the violinist exhibits the finesse of a thoroughly cultivated player. A flexible, mellow tone, backed by delicate sentiment, sums up the total of her musicianship. She lacks perhaps what I might call for want of a better expression a certain "masculinity" of tone, but that after all it is not necessary as long as the artist interprets the works with a certain artistic taste. Fred, Maurer, Jr., accompanied both the singer and the instrumentalist with that artistic poise and sanity which combines to make him such an ideal accompanist and such an apt observer of interpreta-

ALFRED METZGER.

-11 RE-ORGANIZATION OF PHILHARMONIC ORCHESTRA-On Tuesday evening, November 9th, about thirty of the old members of the Philharmonic Orchestra of San Francisco assembled at the Moore building on O'Farrell street and proceeded to re-organize that exemplary body of musicians which did such splendid work under the leadership of Fritz Scheel a number of years ago. There are many people who contend that during the last few years San Francisco has drifted away from its old spirit and unity of purpose, that in latter days organizations that used to flourish have disbanded and leave the city in a rather unsettled musical condition. This may be true to a certain extent, but it should not be forgotten that while an orchestra here and a chamber music quartet there may have temporarily ceased its activity, there are many other movements in progress which were impossible years Take, for instance, the Bach Festivals and all the big musical events at the Greek Theatre. The teacher's activity has increased and our musical educational institutions have considerably improved. And now the re-organization of the Philharmonic Orchestra shows that in these circles there is a tendency to return to the old state of affairs in addition to the new movements now in progress.

The young men who are responsible for this splendid reorganization could not have made a better choice than to select Paul Steindorff as their leader. Mr. Steindorff has had thorough experience in the art of musical directing, possesses a decidedly congenial nature, takes pride in an organization that has entrusted him with its welfare, and is not one of those musical autocrats who espouse a "rule or ruin policy."

The young men who constitute the Philharmonic Orchestra are engaged in business in this city, have cultivated music as a matter of love and affection, and do not want to rehearse the finer works merely because of a desire to appear in public, but because of a fixed purpose to gain pleasure from playing together and studying these works by reason of their beauty and their artistic merit. It is the educational value that appeals to these young men rather than the vanity to show themselves, and because of this seriousness they are deserving of the hearty support of everyone genuinely interested in the progress of musical these remarks I do not desire to reflect upon other organiza tions of an amateur character. There is, for instance, the Zech orchestra, consisting of young ladies and gentlemen, anxious to study music and anxious to exhibit their efforts before their friends, not because they desire to show off, but simply because they want results from their studies and want to see whether their time has been wasted or whether their work counts for something. Thanks to the excellent training of Mr. Zech the artistic triumphs of this organization testify to the usefulness of these studies. There is room for a Zech Orchestra and a Philharmonic Orchestra in San Francisco, and this paper will do its utmost to encourage

Last Thursday evening a meeting was called by the temporary secretary for the purpose of electing officers for the ensuing year, but the result of this election could not be obtained in time for publication in these columns. From present appearances it is evident that the orchestra under Paul Steindorff's splendid leadership will soon include sixty or sixty-five members, who will endeavor to study the latest compositions, as well as the well-known classics, and having undertaken the cultivation of music upon a serious basis the result of these studies will sooner or later become a matter for public comment and public judgment.

THE BACH'S CHOIR WONDERFUL PROGRESS .- The latest and most important news received from the Bach Choir is the fact that a San Francisco section has been established, which will begin rehearsals next Wednesday evening, Nov. 24th, at St. Paul's Episcopal Church, on California street, near Fillmore. Now, if there is anyone residing in this city who has time to devote to the study and cultivation of Johann Sebastian Bach's wonderful music, here is an opportunity that can not, and should not, be missed. Let no one influence you to consider this tremendous advantage in a belittling man-Whoever belittes this movement of the Bach Festival or opposes it does so for personal reasons and not for reasons of the public good. Dr. Wolle has devoted his life to the exposition of this work. His heart and soul is in it. He regards it with the fervor of a religious aspiration, and consequently he inspires in all those whom he comes in contact with, and who are in sympathy with him, an enthusiasm by means of which the greatest artistic achievements are pos sible. Every rehearsal of each Bach Choir section is a les-And a lesson that can not be learned anywhere else. And this lesson in the correct interpretation of these immense choral works presented in an intelligent manner by one who is a master in its exposition, is given entirely free to anyone willing to participate in it, and only requiring a little expenditure of time and mental energy. Surely no one who studies singing and desires actual practice in the art of ensemble work can afford to stay away from such a golden opportunity.

The material that has come into the Oakland section which was organized a few weeks ago is eminently satisfactory. There are excellent voices, whose possessors are thoroughly in earnest regarding the responsibilities they have shouldered by becoming members of the Bach Choir. While the membership is growing week after week, it seems that the tenor and bass voices are not increasing in proportion to the soprano, alto and baritone voices. It is the usual story of the men permitting themselves to be outclassed by the women in regard to musical culture. But surely there must be some male vocal students in Oakland and Berkeley who are willing to take part in this magnificent festival and incidentally add to their knowledge of a vocal repertoire of such magnitude as the St. Mathews Passion Music and the B Minor Mass. they only could summon up sufficient interest to attend just ONE rehearsal, we guarantee that they will never stay away There is a certain fascination about this music after that. and about the manner in which Dr. Wolle rehearses it that cannot be resisted, and all we ask of those who see this paper is just go to ONE rehearsal. The atmosphere prevalent at that rehearsal will do the rest. Miss Lillian D. Clark, the energetic secretary of the Bach Choir, is reporting gratifying progress in the associate membership list. There is a time limit set wherein it is possible for people to become associate members by paying five dollars and thus securing eight dollars' worth of seats for the four concerts. Eventually all those people who do not at this time take advantage of this opportunity will surely repent it later on, when they simply will have to get those tickets at the advanced price or run in danger of not getting any, for as certain as we pen these words there will be thousands of people turned away at the next Bach Festival, and it will be such an improvement and such a wonderful artistic performance that those who are not able to gain admittance will regret it ever afterwards.

AN UNINTENTIONAL OMISSION.-We desire to call attention to the fact that in last week's report of the Albert Rosenthal's concert there was omitted mention of Elkus' part in the concert. It is hardly necessary to point out that this omission was unintentional, and was due merely to the fact that toward the end of time allowed for preparing copy for this paper matters are rushed so fearfully that omissions occur without attracting attention at the time. This was one of these instances. Ordinarily it is the policy of the paper to let bygones be bygones and explain these matters personally to those who believe themselves injured. In this manner the readers forget about it. But Mr. Elkus' work was so satisfactory and he acquitted himself so creditably that it would be an injustice to permit this matter to remain as it is. We therefore desire to call attention to Mr. Elkus' splendid ensemble playing, his fine control of the technical side of his duties, as well as his ready adjustment to Mr. Rosenthal's individuality. He subdued his tone in a manner that gave the cellist an opportunity to be heard times and he followed the phrasing of the soloist with the painstaking care of the true accompanist. It was an ensemble performance of the finest character.

CHAMBER MUSIC AT CALIFORNIA CONSERVATORY-The third of the series of chamber music concerts of the California Conservatory of Music was given last Friday even-ing in the Conservatory Hall, when Madame Eileen O'Moore, a violinist of great ability, was presented as a member of the faculty. Madame O'Moore comes to us bearing the highest endorsement from such artists as Ysaye, Sevcik, and Walter Damrosch. Her own artistic work, however, speaks for itself, and the conservatory is to be congratulated upon having such a thorough artist on its staff. Madame O'Moore gave three numbers of the program, beginning with the great concerto for violin by Paganini. From the first the audience was held by her vital, dramatic phrasing, and a tone that was always rich, clear and beautifully poised. The Adagio from the Concerto No. 9, by Spohr, was full of sustained beauty, and Sarasate's Zigeunerweissen was given with the full glories of the Gypsy songs. Madame O'Moore's technique is splendid, and her interpretation throughout is intelligent, marked with balance and a fine sense of dramatic values. *

Mr. Genss' accompanying was faultless from a technical point of view, but his evident dramatic individuality that permeates all his work seemed unconsciously to infrinch upon a more elastic and sympathetic background for the soloist; at least, this is the opinion of one leaning toward a romantic rather than a dramatic style of interpretation. Mr. Genss opened the program with Schumann's "Faschingschwank in Wien op. 26," which he gave with great vitality and clearness, essential in the interpretation of the big Schumann works, but here also a more poetically inclined observer might prefer a greater emphasis of the depths of romance and subtlety which the composer of the carnival music understood so well how to write, and which Mr. Genss does not seem to penetrate, not at least as one, like the writer, would like to it emphasized. But then opinions differ, and Mr. Genss' dramatic reading of romantic passages may please a large portion of the musical public.

Charles Bulotti sang very satisfactorily three German songs, and responded to an encore with the Lament from Pagliacci. If Mr. Bulotti could see his way clear to sing with less restraint and more freedom he would add wonderfully to an otherwise pleasing voice of natural beauty and sympathy. The canon by Rossini, as given by Misses Hazel and Myrtle Wood and Miss Grace Brown, showed conscientious effort.

DAISY GOODMAN SHERMAN.



During the third week of October there were presented at the Paris Operas "Faust." with Journet as Mephisto; "Thais." "Monna Vanna" and "Hamlet," with Mary Garden, who at-tracts crowded houses at every performance, although the critics seem to find a great deal of fault with her. the last week of October "Tannhauser" and "Rheingold" were given. Among the principal Wagnerian singers are Van Dyck and Journet.

The Colonne orchestra began its Sunday afternoon concerts at the Chatalet in Paris on Sunday, October 17th. The program consisted of the "Damnation of Faust," several of the principal artists of the opera participating as soloists. Edouard Colonne has announced his intention of retiring after forty years of incessant activity, and has selected as his successor Gabriel Pierne, who has gained for himself a prominent position among French orchestral conductors

Madame Emma Calve will give two concerts in Paris at the Gaite Lyric, under the management of Albert Gutmann, on November 23rd and 26th. These two events will form the beginning of an extended tour through London, Berlin, Vienna, Bucarest and other musical centers. Just to show that the famous Carmen is still after the nimble dollar it is announced that for a series of twenty concerts she is to receive \$20,000 dollars or possibly in English this might be translated into "she is promised to receive \$20,000."

Arthur Hartman is at present concertizing in Norway, Sweden and Northern Europe. He expects to give fifty concerts in sixty, after which he will return to Paris to teach. *

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Marion Ivell, who is known to Pacific Coast music lovers through her association with W. H. Savage's English Grand Opera Company, was engaged to sing with the Colonne symphony orchestra on October 25th and 26th.

The Carl Rosa Opera Company began a four weeks' engagement at the Covent Garden, London, on October 18th. The repertoire announced for this engagement was: "Lohengrin," "Faust," "Carmen," "Rigoletto," "Cavalleria Rusticana," "Pagliacci," "Tannhauser" and "Il Trovatore," All operas are given in the English language, thank the Lord! But among the orchestra may be found Frenchmen, Germans, Hollanders, Italians, Russians, Flemish and one Turk. Surely if this is not an international orchestra nothing ever will

Hubert Bath, a rising young composer, has just published a new song cycle for soprano, mezzo, tenor and baritone based upon the famous Ingolsby Legends, "The Jackdaw of

Richard Strauss' new opera "Elektra" was presented at the Royal Opera in Berlin early in October for the first time under the composer's own direction, it having formerly been directed by Leo Bleck. The critics noted an improvement by reason of the accelerated tempi taken by Strauss. . .

Hitherto we have always supposed that Col. Mapleson had shaken the dust from this small world off his feet and was managing harpists in the domain of St. Peter, but the following paragraph from the Chicago Leader and Concert Goer exposes our ignorance in a very rude manner, and we hardly know how to forgive the correspondent: "The famous impresario, Col. Mapleson, is on the continent booking artists for a tour in the United States and Canada, to take place during the months of February and March. He has engaged Madame Donalda, M. Seveilhac, Mme. Renee Chemel, the violiniste, and Madame Auberlet. It is rumored that Colonel Mapleson has found a marvelous tenor, a second Caruso, 'tis said, but that is all that is known at present." So far there

is evidently no boarder going with the rumor. But if Colonel Mapleson on his American tour should visit Los Angeles we would suggest to Ferris Hartman to play "Ship Ahoy" for his benefit and give him something to worry about for the rest of his life.

Among the novelties to be presented by the Tonkunstler Orchestra of Munich will be A Sketch for Cello and Orchestra by Anton Orsic, Serenade in Dop. 37 for orchestra by Heinrich G. Noren, and other works not new to Munich audiences will include: "Das Trunkene Lied" (Oskar Fried), "Appalachia" (Friederich Delius), Petite Suite (Debussy).

The new symphony by Hugo Kaun will be played by the symphony orchestras of Chicago, Dusseldorff, Bremen, Hagen and Weimar during the present season.

"Bronislaw Huberman, the famous violinist, is engaged to be married to Elsa Galafres, a popular actress of the Volks
Theatre in Vienna," says the Musical Courier. It is about
time Elsa changed her name.

Appearing only a few days apart the following violinists will be heard in Berlin: Burmester, Ysaye, Von Vecsey (is he still alive?—Ed.), Elman, Manen, Kubelik, Petchnikoff, Berber, Serato and Huberman. There are nearly enough first fiddles for a symphony orchestra.

Says Arthur Abell, Berlin correspondent of the Musical Courier: "Willy Burmester will play at his first concert two groups of novelties, including the old compositions for violin, which he has discovered and arranged himself. He will also which he has discovered and in the Bruch G minor concerto and in the Wienia-wsky Faust Fantasie. Petchnikoff, in his concert on October 28 with the Philharmonic Orchestra, will play, among other things, a new concerto by Elrich J. Wolff. Franz von Vecsey's program will include the Sibelius, the Vieuxtempts E major and the Spohr eighth concertos. Arrigo Serato, the Italian violinist, is to give a Bach program. He will play the two concertos in E major and A minor with string or-chestra, the sonata in E minor with figured bass for string orchestra and organ, and further the adagio and fugue from the G minor suite for violin alone, and the Chaconne. Ysaye at his concert given with the Philharmonic Orchestra will play for the first time in Berlin the Brahms concerto, which he has recently added to his repertory."

Delma-Heide, Paris correspondent of the Musical Courier, says: "Madame Rubinstein, the widow of the great composer-pianist, has just died at Rome, Italy. Descendant of a noble family, daughter of an officer of the Imperial Guard, Mile. Vera Tschkuanoff married Antoine Rubinstein in 1865. By this marriage there were three children, two sons who pre-deceased their parents, and one daughter, Madame Schapir. Since her husband's death Madame Rubinstein had lived in Italy. She only returned to St. Petersburg four years ago to be present at a presentation of "Nero" at the Marie

It is worth a musician's time to examine the Phonola artist repertory as shown in the catalogue recently issued by the Ludwig Hupfeld Company, in Leipsic. The most persistent and industrious attendant upon concerts will confess that this booklet offers opportunities for hearing master works that might not be heard in concert within a lifetime. Before looking into this compositional literature of the piano, it will be observed that the world's representative virtuosi have come to the Hupfeld rooms and played programs for exact reproduction on the Phonola, and on its more wonderful successor, the Dea, which reproduces an interpretation all unattended by the Dea, which reproduces an interpretation all unattended by an operator. These pianists have included Leopold Godowsky, Harold Bauer, Pugno, Busoni, Carreno, Emil Sauer. Ernesto Consolo, Dohnanyi, d'Albert, Myrtle Elvyn, Arthur Friedheim, Gabrilowitsch, Gottfried Galston, Paula Hegner, Josef Hofmann, the late Clotilde Kleeberg, Raoul Koczalski, Lamond, Sofie Menter, Wanda Landowska, Max Pauer, Carl Reinecke, the late Alfred Reisenauer, Ed. Risler, Wilhelm Backhaus, Bertrand Roth, Saint-Saens, Sapelnikoff, Emerich Stefaniai, Conrad Ansorge, Josef Weiss, Michael Zadora, Xaver Scharwenka, Arthur Schnabel, Alex. Scriabine, and a number of distinguished composers such as the late Education number of distinguished composers, such as the late Eduard Grieg, Max Bruch, Alfred Grunfeld, Gabriel Faure, Wilhelm Kienzl, P. Mascagni, Gabriel Pierne, Ludwig Schytte, Felix Weingartner and Joseph Wieniawski.

Don't forget the Wullner Concert at the Novelty Theatre next Tuesday evening.



New York, Nov. 6, 1909.

Dear Editor: The cry is "Still they come!" Last Sunday afternoon Mme. Gadski gave her song recital to a very full house, regarding the status of which the critics were somewhat at variance. They were equally so regarding the status of the recital itself; but as the public seemed satisfied and gave the artist full credit for what she did and appreciated very heartily her willingness to respond to their exhorbitant demands in the matter of encores, the two principals were well satisfied. Some so-called criticism of the numbers of the concert descended to banal personalities and should be frowned upon by every true lover of music. Criticism in this city is a wonderful thing!

Tilly Koenen gave a second recital at Mendelssohn Hall and was heartily received. As a ballad singer she is about the best that has been heard here this season, and is one of the cleanest, neatest singers that have come ovr for a long time. She will have a great success in this country if her two receptions here count for anything. As the workmen were held up for the time being at the building next door to the hall, she was able to be heard to much better advantage than at her first appearance.

Volando Mero gave her piano recital, if it may be called such, with the assistance, at least it was so announced, of the Russian Symphony Society, but according to several of the critics she would have been much better without them, as the complaint was made that they drowned her out, and they received very scant praise from the papers generally. Perhaps, like grape nuts, "There's a reason." It seems like there was only one orchestra in this city, but that's another story. The artist had more or less success; mostly more according to the public and less according to the critics, some of them, but as it is the public who pays the piper, it seems to the man up the tree as though she had all the best of it.

Blanche Arral's concert was changed to another date, the 16th, and now I am informed that Volpe has paid her to cancel the second so as to sing at her next appearance with his orchestra at his first subscription concert. He must have paid a prety good sum as all of her printing was out and ready to go up. She will be a drawing card, as orders are already in the office for seats for her next appearance.

Last Sunday evening I was informed that there was to be a big concert at the Hearst rally, so decided to go. Having two ladies and a side partner with me I had no idea that there would be any trouble getting in the big Madison Square gar-den, but before I was allowed to go through the lines there were two double lines of police who stopped all who had no tickets, I had to be a reporter, musician, special envoy to the speakers and finally district captain, but I finally got through There was a tremendous crowd there, who listened to the big orchestra, there were one hundred and fifty of them, and then to the singers, Mmes. Fornia and Fremstadt. Last week I said that the opportunity had been offered to another artist, who had declined with thanks, and I supposed the affair was off, but other talent was secured and the big crowd enjoyed itself. There was not much to the music, as there was too much noise, and when the crowd found they could not hear, they commenced to cheer the candidates with fervor. all around it was an unique affair.

Mme. Schumann Heink gave a concert this afternoon, I should say a recital, at least she was to have given one. I could not get there, but the indications yesterday were that she would have a big house, and her reception would have been equal to the house.

The opera singers are "arrive" and are busy telling how glad they are to be here. After they have accumulated some

of Uncle Samuel's greenbacks they will flit hence and tell how glad they are to get away. The big tenor with the golden voice has just arrived, and there is no disguising the fact that he has been living easily, as he has accumulated fat. Just plain fat. Probably after he has gone into training again it will disappear. The stormy petrel is leaving France for this side and announces that she will become a Catholic. Well, after all, who cares? That is something that the general public, good old general, is not especially interested in, and it had better be left to the conscience of each individual just what they do with their souls, either temperamental or otherwise.

I see by the papers that Herman Klein says that we are benighted, simple folks who took not kindly to his preachments in the matter of music. Also who cares? Because Herman did not cut as wide a swath in the musical life of New York as he thought he should is no reason to condemn what he calls "America." New York is not "America." and if you don't believe it go to Chicago and ask them if I am not right. He said some very pertinent things and with reason, but he should have stopped there and not condemned us all because he was not appreciated. Perhaps if he had paid the artists whom he induced to perform at his Sunday "Pops," he might have got on better. The idea, while still prevalent in New York to a large extent, that artists are only appearing for the sake of "making a name for themselves," is all right, but it pays no bills. Resin on your bow, Herman, you are off the pitch!

THE PHILISTINE.

Rachmaninoff sailed from Bremen on Tuesday last on the steamer Kronprinzessin Cecilie, which is due in New York on Tuesday. The famous Russian will open his tour at Smith College, Northampton, on Wednesday, after which he will go to Boston for rehearsals with the Boston Symphony Orchestra, playing his first concert with that organization in Philadelphia on Monday, the 8th. He will also play with them in Baltimore on November 10 and on the 13th he will make his first appearance in New York. In the week of November 15 he is to play with the Boston Symphony Orchestra in Hartford. His first recital in Boston is on the 16th and he plays with the Toronto Symphony on the 18th and on Saturday afternoon, November 20, he will give his New York recital, the programme of which is to include six of his famous preludes.

The first pair of Boston Symphony concerts to be given in Carnegie Hall on Thursday evening, November 11, and Saturday attennoon, November 13, respectively. At the first concert the soloist will be Charles Gilbert of the Manhattan Opera Company. At the matinee concert Serge Rachmaninoff, the famous Russian composer and pianist, will make his first appearance as a soloist in New York. At each concert Mr. Fiedler will present a novelty. On Thursday evening he will play for the first time in New York Max Reger's Symphonic Prologue to a Tragedy, opus 108. The other orchestral numbers will be Brahm's symphony in D major No. 2 and Richard Strauss's tone poem "Till Eulenspiegel's Merry Pranks." On Saturday afternoon the novelty will be Greenville Bantock's overture "Pierrot of the Minute," which has been played with great success in Boston. The other numbers on the programme will be Schumann's second symphony in C major, Rachmaninoff's concerto No. 2 for pianoforte and orchestra and Richard Strauss's tone poem "Don Juan."

It was the intention of Walter Damrosch to begin the season of Symphony Society of New York at the New Theatre, but as that plan is not feasible owing to the elaborate preparations for the regular Monday night opening performance there Mr. Damrosch has decided to give his first concert at Carnegie Hall, as he has done for the last few years. It will be on Sunday afternoon, November 7. The programme for the first concert, besides the Elgar Symphony, played by Mr. Damrosch last winter for the first time in this country, will contain two compositions new to America. These are "A Russian Song," Rimsky-Korsakoff, the basis for which is a stirring folk song "The Towing Pole," of the general class of folk songs known as working songs, sung by the laborers at work, and the ballet music from the pantomime "Les petits riens." The full programme for this concert, which will be one of the most interesting Mr. Damrosch has ever given is as follows: Symphony No. 1 (Elgar); Ballet Music from the Pantomime "Les petits riens (Mozart); From Bohemia's Forests and Meadows (Smetana); Russian Song (Rimsky-Korsakoff).

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But it is in the more dramatic of German lieder that Dr. Wullner excels. One might almost say that he gives each song in a tri-une manner; he sings it, he speaks it, he acts it; and all the time the music seems but a beautiful frame for the words to which we listen. Not that he gesticulates to excess, trying for a pantomimic effect; nor is it that his singing voice is compelled to depend upon the speaking voice in order to produce the desired effect. It is the consummat artistry of the man that grips and holds his audience; one does not stop to ascertain just how it was that he did it, the listeners are carried away out of themselves, and feel the weird terror, the fear, the despair, the sorrow, or the joy and hopefulness, the love and laughter of the song, just as the singer wills.

For the actor, the playwright, the student of the drama, Dr. Ludwig Wullner is at once a revelation and delight. A revelation in that he shows us to what extent the human voice and expression can play upon an audience; and a delight in that he can thrill an audience to an entire forgetting of themselves.

Although Dr. Wullner was college professor for some four years—his title is that of Doctor of Science—he confesses that he never stepped on the lecture platform to address his students without experiencing an attack of "stage fright"; and that it took all of his courage and self command to stand there and deliver the lecture. What he has suffered from stage fright he himself will never tell.

As leading man of that famous band of players, the Meiningen Company, and he led them for eleven years of conspicuous success, he was constantly before the public, but here too his Nemesis of stage fright still pursued him; and although he throws himself into a part, makes the part and lives in it for the time being, he is unable to overcome the terror that invariably assails him on public appearance.

His American manager, M. H. Hanson, tells an amusing story of the doctor's deslike to meet his public when he feels that he is not in the mood to give them of his best. occasion was an evening appearance at Carnegie Hall last season. At two o'clock in the afternoon Dr. Wullner formed a representative of the management that he would not sing that night. No reason was assigned for the refusal, save that he could not. Panic-stricken, the representative telephoned to Mr. Hanson. The manager informed the doctor that it should be a point of honor for the singer not to disappoint a public keyed up to a tremendous enthusiasm to hear him; all of the evening papers were out announcing his appearance and that the house had been sold out; in fact, that not a seat was left, and even standing room was at a premium. "Well, then get out extra editions of all those papers stating that I shall not appear and send a copy to everybody who has bought a ticket," ordered the singer, who is delightfully unconscious of the tremendous machinery at tending the getting out of extra editions, and utterly ignorant of expense. Mr. Hanson pretended to comply, and all friction being removed the singer was left in peace in his study, and when the time came for him to appear he seemed to have forgotten the refusal of the afternoon, and gave the huge audience of his best and choicest that evening.

Dr. Wullner is by both nature and inclination the student. For him only the things of the intellect and the imagination exist. Of the countless details of business connected with his tour he has not the faintest conception. All that concerns him is his program, its selections, and his interpretation thereof. For him those things constitute life as he lives it; and that his student-artistry is appreciated by his hearers

is attested by the clamor for Wullner dates throughout the country, and the solid advance sales that greet each announcement of his appearance.

MISSES WESTGATE AND KNOWLAND GIVE HIAWATHA.

The Berkeley Courier, in a late issue, publishes the following interesting account of a performance of the melodrama of "Hiawatha," given on Tuesday evening, November 2nd, at the Adelphian Hall, Alameda, under the auspices of the music section of the Adelphian Club:

"Miss Elizabeth Westgate, pianist, and Miss Lucy Knowl-and, reader, gave a truly noble presentation of the melodrama of 'Hiawatha' last Tuesday evening at Adelphian Hall, under the auspices of the music section of the club, Mrs. C. A. Bradford, curator. The pianoforte setting of Longfellow's poem is by the late Mrs. Saidee Knowland Coe, and was that gifted woman's final musical achievement. Mrs. Coe employed genuine Indian themes as motifs in her difficult and remarkable work; and it was played throughout with deep sympathy and comprehension, and with fine touch and technique. Miss Westgate's days and evenings are so filled with teaching and other musical duties, including composition, that one wonders how she finds time to keep up such a fine technique. Miss Knowland, the sister of the composer, has a beautiful, deep, musical speaking voice, of marvelous clearness, and every word and syllable was distinctly heard by the audience which filled every portion of the hall and gallery. The reader was, naturally, in full sympathy with the work, and made a splendid and moving picture of the 'Hiawatha' poem.

"The Hon. J. R. Knowland, brother of the composer, gave an outline of the scope of the melodrama, preparing the audience for its reception. The melodrama occupies about fifty minutes, and the impressiveness of the final pages can scarcely be imagined. Indeed, throughout its length the interest never flags, and holds the audience in thrall, as it were.

"Mrs. A. E. Nash, mezzo-soprano, and Mr. Stanley Ward MacLewee, tenor, sang four songs harmonized from Indian themes by Charles Wakefield Cadman. Mrs. Nash has an artistic way of singing, and has a fine presence. Mr. MacLewee's voice is a beautiful one, and his singing gave the greatest pleasure. He has that rare quality, a pure and lovely tenor, and much magnetism. Society turned out in full force to hear the program, consistently Indian from first to last."

ROSENTHAL AND ELKUS IN SACRAMENTO.

The Saturday Club opened the season October 9th with Mr. Albert Rosenthal, cellist, and Mr. Albert Elkus, pianist. Both are young men, in the early twenties, and both have taken many degrees in Lodge of Artistic Music, and I do not know quite which I enjoyed the most. The tragedy of the race is voiced in its music, and the instrument that gives greatest vent to it, next to the human voice, is the cello. What is there in that deep, vibration of the cello strings that calls so clearly to most of us? And when the subtle appeal is sounded by the hand of a master (if only a young one) it is irresistible.

Mr. Rosenthal's tone is sure, smooth, vibrant and true. His interpretations of the different writers will mature, for he has the true musical instinct, aided by intelligent study, and cannot stray far from the path. But, alack and alas! when he used the mute, in the "Linda de Chamounix," number, a street sweeper outside the hall chose that particular moment to rasp past with his scraper! We ought to be impervious to such things, but we're not! It only emphasizes the crying necessity of a real music hall in our city.

It is seldom that a soloist of the fame and ability of Mr. Albert Elkus can subordinate his solo liberties, and be a decent accompanist. I was surprised and delighted with Mr. Elkus in this respect. His accompaniments were a joy and delight; never in evidence and always present. Reminded me of a well dressed lady who strikes you as being beautifully dressed though you can't describe a single article of her attire. Mr. Elkus' touch was as light and dainty as could be, and it seemed all the more remarkable when we remember the power he can use when necessary. I did not know he was an accompanist, but were he to devote himself to that branch of his art, there are no roads that he could not travel. His support of the soloist was excellent and all that could be desired.

The president and directors of the Saturday Club are putting us under a deep debt of obligation in bringing to us the best there is in the way of artists, and if the opening concert is a sample of what is coming, we shall have a fine season.—The Sacramento Weekly and Alta California.

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Die Taubenpost	F.	Schubert
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Alinde	F.	Schubert
Eifersucht and Stolz	F.	Schubert
Das Lied im Grunen	F.	Schubert
Der Musensohn	F.	Schubert
Auf dem Kirchhofe	Joh.	Brahms
Verrat	Joh.	Brahms
Fussreise	Hı	ugo Wolf
Der Gartner	H	ugo Wolf
Das Lied des Steinklopfers	Richard	Strauss
Cacilie	Richard	Strauss
Mit Myrthen und Rosen	R. S	chumann
Der Soldat	R. S	chumann
Waldesgesprach	R. S	chumann
Die beiden Grenadiere	R. S	chumann
* * *		

Program for Friday Evening, Nov. 26.

3	
Nachtstuck (Mayrhofer)	F. Schubert
Der Kreuzzug (Leitner)	F. Schubert
Gruppe aus dem Tartarus (Schiller)	F. Schubert
Prometheus (Goethe)	F. Schubert
Liebesbotschaft (Rellstab)	F. Schubert
Das Lied im Grunen (Reil), by request	F. Schubert
Kein Haus, keine Heimat (Halm)	Joh. Brahms
Minnelied (Holty)	Joh. Brahms
Auftrage (L'Egru), by request	
Fruhlingsnacht (Eichendorff)	R. Schumann
Anakreons Grab (Goethe)	Hugo Wolf
Das Standchen (Eichendorff)	Hugo Wolf
Der Freund (Eichendorff)	Hugo Wolf
Lied vom Winde (Morike)	Hugo Wolf
Der Feuerreiter (Morike)	Hugo Wolf
Drei Wanderer (Busse)	H. Hermann
Ein Weib (Heine), by request	Chr. Sinding
Sehnsucht (Liliencron)	Richard Strauss
Heimliche Aufforderung (Mackay)	Richard Strauss
Die beiden Grenadiere (Heine), by request	R. Schumann
* * *	

Program for Sunday Afternoon, Nov. 28.

El Cabubant

An die Lever (Nach Anakroon)

All the Leyer (Nach Anakreon)	F. Schubert
Die Krahe (W. Muller)	F. Schubert
Die Post (W. Muller)	
Die Stadt (Heine)	F. Schubert
Der Atlas (Heine)	
Drei Balladen: Die Lauer (Mickiewicz). Der getreue Eckart (Goethe) Hochzeitslied (Goethe)	Lowe
Auch kleine Dinge (Aus dem Ital.)	Hugo Wolf
Ein Standchen euch zu bringen (Aus d. Ital)	
Wenn du zu den Blumen gehst (Aus d. Span)	
Auf dem grunen Balkon (Aus d. Span)	
In einer grossen Stadt (Liliencron)	
Der Handkuss (Liliencron)	Oskar Posa
Pierrette (G. Falke)	
Ich hatt' einmal ein Schatzchen (G. Falke)	
Morgan (Mackay) Nachtgang (O. J. Bierbaum) R	Richard Straus

Befreit (Dehmal)Richar	d Strauss
Fruhlingsfeier (Heine)	d Strauss
Cacilie (Hart) Richar	d Strauss

The concerts will be given at the Novelty Theatre, corner of O'Farrell and Steiner streets, the acoustics of which are perfect, as was demonstrated at the Jomelli and Case concerts. The box office is now open at Sherman, Clay & Co.'s, where you can get complete copies of the programs. Will the place be big enough to hold the crowds?

WULLNER IN OAKLAND

On account of changes in the plans of Wullner's tour his concert in Oakland must be given a week earlier than originally planned. Next Wednesday afternoon, Nov. 24, is the date for the event at Ye Liberty Playhouse, and the program will be a repetition of the great one to be given at the opening concert here. Seats are on sale at Ye Liberty Playhouse box office, and the concert will commence at 3:15 to accommodate the many students and teachers in Berkeley and Alameda. Don't forget—WULLNER IN OAKLAND NEXT WEDNESDAY AFTERNOON, NOVEMBER 24, a little after 3 o'clock.

MARY ADELE CASE'S LAST CONCERT.

This Sunday afternoon, at the Novelty Theatre, Miss Mary Adele Case, the magnificent contralto, will give her last concert. Here is the splendid program that will be offered: (a) Aufenthalt (Schubert), (b) Standchen (Schubert), (c) Im Herbst (Franz); Aria, Ah! Mon Fils (Le Prophete), (Meyerbeer); (a) Nuages (de Minrka) (Georges), (b) L'Esclave (by request), (Lalo); Piano Solo, Caprice Espagnol (Moszkowski); O! Rest in the Lord (Elijah), (Mendelssohn); (a) Three Shadows (Campbell Tipton), (b) Gae to Sleep (Fisher), (c) Requiem (Homer), (d) May Day (Walthew); "Abide With Me" (Liddle).

Seats will be on sale at the box office of the theatre after 10 a.m. Sunday, and the phone number is West 199. Miss Case will certainly rapidly rise to a place of eminence in the world of music, for such voices are like the proverbial visits of the angels.

GEORGE HAMLIN, THE GREAT AMERICAN TENOR.

At last we are to hear George Hamlin, the American tenor, who after popularizing the Richard Strauss songs in this country, announced his intention of giving Strauss recitals in Berlin. People thought him mad, but he went and with what results the world of music knows. Never has a lieder singer met with more success than this American achieved in Berlin. Recitals by tenors are very infrequent, and outside of Mackenzie Gordon's concert we have had absolutely none in this city for many years, excepting perhaps a few of our talented young pupils. Hamlin will give our music lovers a feast of songs that they will not soon forget.

With Mr. Hamlin as accompanist will be Edwin Schneider, the eminent composer-pianist, whose song, "Flower Rain," was greatly admired at the Jomelli concerts. Hamlin's dates are Thursday, Dec. 2, Sunday afternoon, Dec. 5, and Tuesday night, Dec. 7. On Wednesday afternoon, Dec. 8, the artist will give a recital in Oakland at Ye Liberty Playhouse.

FRITZ KREISLER CONCERTS.

Commencing Sunday afternoon, December 12, the great master of the violin, Fritz Kreisler, will give a series of concerts in this city and one in Oakland. With this attraction Manager Greenbaum will finish the year of 1909. Welcome 1910, with Mme. Sembrich, Schumann-Heink, Therese Carreno, Myrtle Elvyn, Tilly Koenen, Pepito Arriola, the Flonzaley Quartette and Walter Damrosch's Orchestra, not to forget our own Lyric String Quartette and the great American violinist, Mme. Maud Powell.

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Twenty specially built rooms are occupied by our great stock, making the opportunity for comparison better than is offered at any other store, while in price and finish every individual purse and taste may be satisfied.

Our new talking machine department on the Sutter street side surpasses in point of location, airiness, convenience, comfort, and especially in the magnitude of its stock, and the courteous service offered, any similar department in the West. All the finest in Talking Machines, and all the latest records all the time is the motto, and it's lived up to.

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. SHORT ITEMS OF INTEREST.

Jack E. Hillman, the young baritone who left for the East a short time ago, is now residing in Brooklyn. He has met a number of prominent musical people who have taken quite an interest in him, and among these are David Bispham, Frank La Forge and Mr. and Mrs. Clarence Eddy. On Dec 2d Mr. Hillman is to give a concert at Mendelssohn Hall, New York, in conjunction with two other California artists, namely, Mrs. Beatrice Priest Fine, soprano; June Reed, violinist, and Miss Wolverton, accompanist. Mr. Hillman attended the following concerts recently: David Bispham, George Hamlin, Fritz Kreisler, Blanche Arral, Johanna Gadski and Tilly Koenen. He also attended the popular opera season at the Manhattan Opera House and claims that Margaret Sylva, Madame D'Alvarez and Zerola were the stars. As we have suspected for some time New York, like Europe, has acquired the indifference regarding singing off pitch, and Mr. Hillman says, "there seems to be a tendency for all singers to deviate from the pitch in concert work, Madame Gadski was the excention Her program contained twenty-two songs, and she sang fifteen encores, including repetitions, and deserved the ovation she received. Tilly Koenen has a glorious voice, but is more of a mezzo than contralto." In making his exceptions, Mr. Hillman no doubt forgot about Madame Arral, for if we remember rightly, this singing in pitch was one of her principle virtues.

A newcomer in San Francisco is Madame Kaethe Pieczonka Walker, a solo violoncellist of international experience. She has appeared throughout Germany in concert, and had the honor of playing before the Queen of England. Madame Walker is a European by birth and education, has resided in Tacoma of late, and expects to locate in California provided opportunities are afforded her to appear in concert. Walker asked the editor of the Pacific Coast Musical Review for advice regarding the possibilities of success in concert work, and he very frankly explained the conditions that make it very discouraging for a newcomer, or even an old resident to make a living by means of concert work. The artist stated that she had been told that San Francisco was particularly a musical center and that it was easy to secure concert engagements. All she had to do was to come, see and conquer. Madame Walker was somewhat disappointed when we were compelled to deny the glory of our reputation, and when we advised her to stay here and give lessons and thus become acquainted she thought she would rather give concerts than give lessons. Madame Walker expects to remain a month in this city, and see whether the case is quite as hopeless as we painted it, and if she finds conditions unfavorable to concert performances, she will go to Los Angeles for a while. We really would only be too happy if we could give newcomers of a certain reputation more encouragement in the matter of concert appearances.

Frederic Stevenson, the distinguished composer, who resides in Los Angeles, was kind enough to inform us that a recent comment on his works appearing in the columns of this paper has been directly responsible for the sale of a large number of his compositions. We have investigated as to those of our musicians who are able to recognize the merit of Mr. Stevenson's choral works and found to our delight that one of them is none other than Mrs. Grace Davis Northrup, the leader of the Eurydice Club of Oakland. always knew that Mrs. Northrup had a fine sense of discrimination and the selection for her chorus of Mr. Stevenson's "Viennese Serenade" simply proves that our assumption of Mrs. Northrup's musicianship has been justified. It may interest Mrs. Northrup to know that Harrison Wild of Chicago has selected this very work for his first Mendelssohn Club concert, and has pronounced the work "perfectly en-trancing." A judgment from a man like Mr. Wild is both authoritative and final.

The latest monthly musical service at the First Congregational Church, under the direction of Samuel D. Mayer, consisted of a memorial to Dudley Buck, who died on October 6th last. The program included: Organ Prelude; Choir, "The Lord's Prayer"; Te Deum, "Festival in E flat" (Buck); Tenor Solo, "Fear Not, Ye O Israel"; Contralto Solo, "O Savior of the World," and Bass Solo, "Judge Me, O God" (Buck); Offertory, "In the Night shall my Song be of Him" (Buck); Choir, "Lead Kindly Light" (Buck); Organ Postlude; Rev. George C. Adams had selected for his address on this occasion as a topic, "Life and Work of Dudley Buck." The soloists of the First Congregational Church Choir are: Mrs. B. M. Stich, soprano; Mrs. Elsie Arden Brickell, contralto; Charles L. Goetting, tenor, and Louis A. Larsen, bass.

Miss Adele Verne has recently given ten recitals in Mexico with great success, and then started for a tour as far as Yucatan. She played in Vera Cruz in one recital and was immediately engaged for two more, which she expects to give upon her return from Havana, where she was at the end of October. After her Vera Cruz recital Miss Verne went to Xalapa, where she appeared in three concerts, and was greeted with great enthusiasm, half of the town coming to say farewell upon her departure, and many people giving her presents. Governor Dehosa of Vera Cruz lives at Xalapa and he was most interested in Miss Verne's recitals. He attended each one and applauded with much vigor, so that all the audience did likewise. At Miss Verne's last recital in Xalapa there had been hung up a huge blackboard facing the piano with these words written on it: "All people of Xalapa are sorry to see you leave.—Farewell." The governor also presented her with a very interesting old coin, dated 1814, of the State of Chiapas, from the time of the War of Independence.

After the Xalapa recitals Miss Verne and her two managers, Messrs La Haie and David, took the boat from Vera Cruz to Merida Yucatan, and arrived there two days later (October 9th). Miss Verne gave four recitals there and had a brilliant success. The first two recitals were given in a sort of club-room and the last two in the Theatre, which was packed each time, seating not less than two thousand persons. On October 23rd, Miss Verne left Merida and arrived in Havana on October 25th. The young piano virtuosa expects to remain in Havana about three weeks.

Through some misunderstanding, the program of the violin recital given by Mary Pasmore has been kept over until this issue. The concert took place on Thursday evening, October 28th at Century Club Hall, and was artistically a success. Miss Pasmore was assisted by her sister Mary, pianiste, and the program consisted of the following selections: La Folia—Variations Serieuses (Corelli-Leonard); Chaconne (Bach); Concerto in G Minor, op. 26 (Bruch); (a) Berceuse (Faure), (b) Scherzo Tarantelle (Wieniawski).

Miss Olive J. Tonks, contralto, announces that she is prepared to fill engagements for musicales, club programs and concerts. Miss Tonks has recently arrived in San Francisco upon a visit to friends, and during her stay she was induced to locate here. She is an excellent musician, having resided for a number of years in New York and having been very successful in concert work as well as teaching. She studied repertoire with Madame Louise Finkel and Frank Damrosch. She will receive pupils for voice culture, special attention being given to breathing and diction. Her hours are Wednesdays from two to five, at 376 Sutter street, Room 35.

Benj, J. Moore has resigned his position in the First Presbyterian Church in San Jose to fill the position of organist at the Berkeley Presbyterian Church. In his new environment Mr. Moore will continue his organ recitals which he had hitherto carried on with so much success in San Jose. Mr. Moore is one of Hugo Mansfeldt's pupils and his time apart from his services at the church is already well monopolized by a large class of pupils, including fifty-eight students a week.

Mrs. Estelle Heartt Dreyfuss, of Los Angeles, is beginning to be very busy with the advance of the season. She gave the Persian Garden in Pomona on November 18th. On December 18th the brilliant contralto will sing in a new song cycle by Shapleigh entitled "Romance of the Year" for the Ebell Club, on which occasion this composition will be presented for the first time in America. On December 4th Mrs. Dreyfuss will sing another one of Shapleigh's song cycles entitled "Raven," for the Dominant Club. On December 5th this very popular cantatrice will appear at the Elss Memorial in San Bernardino, and other engagements the dates of which are about to be decided will be added to the above list. Two of Mrs. Dreyfuss' pupils—Mrs. Nina Ward and Miss

Two of Mrs. Dreyfuss' pupils—Mrs. Nina Ward and Miss Alice Cone—gave a unique program of the history of song writers in America and some of their characteristics. The recital consisted of a reading and illustration. Miss Cone read the paper while Mrs. Ward sang the songs. The following eight Los Angeles composers were represented upon the program: Mr. Chase, Mr. Stevenson, Mr. Earle, Mrs. Jamison, Miss Zerba, Miss Freebey, Miss Lockhart and Miss Pikey. This recital was given on November 11th before the Compton Club in Los Angeles, and is to be repeated for several of the out-of-town clubs.

MAUD FAY ENGAGED FOR METROPOLITAN.

California Prima Donna Has Signed a Contract to Begin at the Close of Munich Engagement.

(From the San Francisco Chronicle of November 13th.)

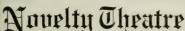
Without even going through the formality of singing a note, Miss Maud Fay, San Francisco's famous singer, has been engaged by the Metropolitan Opera Company of New York for three years, beginning with the expiration of her contract with the Court Theatre at Munich, in 1912.

News of the honor which has come to the California prima donna was received in this city yesterday. The engagement of Miss Fay was made by Antone Dipple, of the Metropolitan Company, and the contract was signed by Miss Fay just previous to her departure from New York for Germany last

Tuesday

Miss Fay's engagement was made entirely on the strength of the reputation which she made at Munich, as she contracted a severe cold on her trip from this city to New York, and was not able to sing there. It had been planned that Miss Fay was to open the New Theatre in New York last week, but she was prevented from so doing because of her cold.

Miss Fay's engagement by the Metropolitan Opera Company comes to her at the age of 27, an honor with which few prima donnas have been favored. She can boast the additional honor that Impresario Oscar Hammerstein was a keen competitor for the possession of her voice for the Manhattan Opera Company, and the Court Theatre at Munich offered her flattering inducements to renew her contract there



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NOTICE TO SINGERS

Rehearsals for the great Bach Festival are taking place every Monday evening at Christian Church, Corner Dana Street and Bancroft Way, in Berkeley, and anyone sufficiently interested in the works of Johann Sebastian Bach to study the same thoroughly and participate in an Annual Festival, given in his honor, and for the purpose of permanently establishing the worth of his great Music in California, are invited to become members of the Bach Choir. Address Miss Lillian D. Clark, Secretary of the Bach Choir, 1522 Spruce Street, Berkeley, Cal. Phone Berkeley 3294.

IF THERE ARE SUFFICIENT APPLICATIONS FOR MEMBERSHIP FROM OAKLAND AND SAN FRANCISCO, REHEARSALS WILL BE HELD IN BOTH CITIES EVERY WEEK.



Oakland, Nov. 16.

Mr. John Leechman was fortunate that the first public performance of his biblical cantata, "The Captive Maiden," was in such excellent care. Mr. Roscoe W. Lucy, organist of St. Mark's, Berkeley, conducted the presentation, and played the piano part in such a way as to bring out all the beauties it possessed. As soloists there were Mrs. Orrin Kip McMurray, Mrs. J. S. Mills, Mr. Howard E. Pratt, Mr. Whitney Palache, Mr. T. P. Wickes and Mr. Craig C. Campbell; also sang a chorus of sixteen others. Every word was distinctly heard by the audience, not only of the solos, but of the choruses. a matter for which praise should without doubt be given to

Wilkens Hall in Berkeley contained an audience of about two hundred, I should judge, and the attention seemed excellent. The cantata is in three parts, and the arrangement of the program enabled persons, hearing it for the first time, to follow perfectly the course of the narrative. As it turned out, however, this was almost unnecessary, owing to the clearness of the enunciation before mentioned. Mr. Leechman's treatment of the subject is at all times appropriate, never descending to the trivial, but sustained throughout in a dignified style. Some of the solos are capable of—and received—dramatic execution; and in the choruses this was also especially true. With a little pruning here and there—inevitable, so far as I know, after the first performance of any extended piece of work-the value of the cantata will be en-

A furnished studio centrally located in Oakland, and containing a grand piano, is for rent for a few hours each week. Application may be made to the writer of this department.

Mr. Percy A. R. Dow announces a series of Afternoons of

Song by his pupils, assisted by violin pupils of Mr. Alexander Stewart, and by violoncello pupils of Mr. Arthur Weiss.

The recitals will occur at Maple Hall, Oakland, the first on November 26th, the day after Thanksgiving. Mrs. on November 25th, the day after Inanksgiving. Mrs. Josephine Caverly, contraito, and Mr. August J. Carson, tenor, will sing, and Miss Sidney Miller and Miss Carrie Bright will play violin solos. The second recital will take place the following week, and will be duly announced. The afternoons are complimentary to the friends of the pupils.

Musical events of the Adelphian Club for the remainder of this month are as follows: Tuesday, the 16th, a paper by Mrs. C. H. Smith on Caro Roma, before the music history section; Friday, the 19th and 26th, the choral section rehearsals.

Mr. E. D. Crandall presented his pupil, Mrs. Irene C. Noir Schutz, at a studio recital last Wednesday evening. Mrs. Schutz was assisted by Mr. Ernest McCandlish, tenor. and Schutz was assisted by Mr. Ernest McCandlish, tenor, and Miss Fern Frost, accompanist, in the following program: A Song of May (Hubert Bath), At Twilight (Nevin), Love's Barcarolle (German), Dormivi (Scontrino), In the Great Unknown (d'Hardelot), Mrs. Schutz; Song Cycle from the Princess (Whelpley), Mr. McCandlish; The Green is on the Grass Again (Charles Willeby), My Dear Soul (Wilfred Sanderson), If I Could Know (Elizabeth Westgate), O Mio Fernand (Donizetti), Mrs. Schutz; Possession (Clough-Leister), Mr. Mrs. Schutz; Possession (Clough-Leister), Mr. Mrs. zetti), Mrs. Schutz; Possession (Clough-Leister), Mr. Mc-Candlish; May Morning (Charles Fonteyn Manney), Love Song (Brahms), My Love is Green (Brahms), Mrs. Schutz. Mrs. Schutz has a noble, dramatic soprano voice, big and

sombre in the lower register, and brilliant in the higher; she possesses temperament, and that other good gift which Marchesi says is the greatest of all-the one indispensable equipment-for a singer. Her work has been of late, apparently, in gaining command of her voice all through, as we say, and much has been accomplished. With so very valuable an organ in possession, Mrs. Schutz should be able to achieve almost anything she wills. Mr. McCandlish sang extremely well, and Mr. Whelpley's

Princess Cycle shows great advance over his earlier setting of verses from Maud. Particularly, O Swallow, Swallow Flying South, seemed on real wings; though, as to that, it would appear impossible that Mr. Foote's setting of that could be surpassed for the effect of swift flight it gives. Miss Frost accompanied splendidly, giving always the right support, and suiting herself to the mood of the singers.

·Mr. Crandall plans to present a number of his pupils soon in selections from well-known operas, employing solos, duos, trios, quartets and, I believe, the sextet from Lucia.

Miss Estelle Franklin Gray left last week for the East, after spending several months here. This young violinist played at the last Orpheus concert, and proved advancement during her year in New York.

Teachers of music on this side would find themselves en-Teachers of music on this side would not the are said to be of so unworthy a trait—the fine studio building recently Teacherected in San Francisco by a firm of piano dealers. ors of music are welcome in only one central building in Oakland, and are themselves obliged to have done such "deadening" of doors and walls as is necessary, and then to pretend not to hear what sound manages to creep through. A request for a room to be used as a music studio in any of the fine, modern, steam-heated, electric-lighted bank buildings is met by a firm but perhaps pitying refusal. One enjoys teaching better than anything else one does, perhaps, but he does not relish being looked upon as an outcast from pro-fessional society when he, with his best air, makes a per-fectly innocent request of the agent of a convenient office building. A capitalist willing to erect a building, on even one floor of which musicians might ply their not nefarious trade unmolested and amolesting, would receive the thanks and dollars of the profession.

ELIZABETH WESTGATE.

Miss Edna Murray of Oakland played for the Forum Club of this city on Wednesday, November 10th, with great success.

VON STEIN ACADEMY'S EXPANSION.

The daily papers of Los Angeles devoted considerable space lately to the fact that the Von Stein Academy of Music has acquired property recently, and has announced to erect a three story building on the same. Work has already begun on the site and there is every reason to believe that within a few months' time the Von Stein Academy of Music of Los Angeles will have the enviable distinction of possessing the only large building devoted exclusively for conservatory purposes, and especially built for such a purpose in the far West. No doubt Mr. von Stein will take advantage of his opportunity and reserve room for a recital hall of sufficient seating capacity to house a large audience. Several hundred thousand dollars will be expended upon the property and building, and when complete this edifice will not only be a credit to the institution and its officers, but it will be a monument representative of the art of music of which not only Southern California, but the entire Pacific Coast, may look with pride. We sincerely congratulate Heinrich von Stein upon his enterprise and wish him that success which such tenacity and ambition deserve.

TO LOS ANGELES READERS.

Owing to the rapid succession of musical happenings of great importance to the entire Pacific Coast, the Los Angeles department was somewhat curtailed during the last two weeks, but we have reserved all the news at hand and will publish same in the next issue. -44

Victor Herbert is not without rivals for the honors of composition in his own orchestra. It is on record that several of its members have at various times written music that was sufficiently meritorious for public performance, and while this music has not always made its appeal successfully in the strictly modern sense it has earned the generous indorsement of so good a musician as Mr. Herbert. The latest work of this nature is called an "Episodio Amoroso" and comes from the pen of Henry Burck, one of the first violins of the orchestra and a musician of thorough capabilities. This will be played for the first time at the Herbert concert to-night at the New York Theatre.

Don't forget the Wullner Concert at the Novelty Theatre next Tuesday evening.

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Edited by JOSEPH M. CUMMING

"MR. HOPKINSON" AT THE VALENCIA—The last hilar-ious comedy at the Valencia was "Going Some," so typically American in its humor that no doubt an English audience would vote it a bore, simply because it would be outside of its experience. This "Mr. Hopkinson" is as typically English in its humor as the other was American, but judging from the roars of laughter, it tickles our humorous nature as much as the native product-in fact, it is a play that makes you seriously question the prevalent American belief that the English have no sense of humor.

Hopkinson is what the English call a "bounder," he is a "clark," or a book-keeper, one of the lower middle "clahss," who suddenly comes into a great fortune. Some of the nobility fasten on to him as a good thing to be exploited and married off to a "nob" who needs the money, and they pro-ceed to do him good and plenty. "Hoppy" isn't such a good thing as he looks and the efforts to separate him from his

money are very funny.

It is all so very, very English, don't you know—no, that's wrong, "don't you know" seems to have passed out of use and when we imitate them now we'll have to say instead, "Eh! What?" It is so English that one can't help contrast-"En! What? It is so English that blie eart help contasting "Hoppy" with an American in the same circumstances. "Hoppy" is hopelessly plebeian to the end, and when his affianced "nob" or "nob-ess" runs away with some one else just before the marriage it seems quite logical for him to return to his old life and his shop-girl sweetheart. Imagine any American with four hundred thousand dollars a year suddenly thrust on him and not rising to the opportunity. This same kind of a story with an American instead of the hopeless "Hoppy" would show him in the end able to hold his own with any one.

while ago at the Valencia Mr. George Fawcett, in his curtain speech, said that San Francisco is a city that knows good acting. If you think you are one of those who help to make up this reputation you will miss a great opportunity if you don't see this portrayal of the title role by Dallas Wel-

ford.

His whole make-up and attitude from his commonplace head and insignificant features, to his plebeian turned-in feet, his high-riding neck-band, his handkerchief sticking out of his pocket, and his boutonniere and his slaughtering of the "h's" give an effect that as a character impersonation is a work of art, and the way he acts the part is about as delightful a piece of comedy as you have ever seen. How in the world can he get red in the face the way he does? He is sitting by his fiancee when his former sweetheart comes on them and instantly in terror he flushes red from his neck to the roots of his hair.

The rest of the company is adequate, some of the gowns are beautiful and Welford is simply a wonder. Eh! What?

THE ORPHEUM'S NEW ATTRACTIONS.—The Orpheum announces a splendid list of attractions for next week. John amnoinces a spendid list of activations for feat week. Sofin B. Hymer and a company of ten people will present an interesting novelty entitled "The Devil and Tom Walker," the action of which takes place in the throne-room of his Satanic Majesty in Hades. The Devil pays a visit to earth and Tom Walker, an old darkey from Tennessee, who has just arrived down the brimstone chute, is made viceroy during his absence. Tom encounters several of his earthly associates and proceeds to mete out what he considers to be adequate punishment to them, the result of which is great diversion and many funny situations. Mr. Hymer's support will include that beautiful and talented young actress, Elsie Kent, Lucille Johnston, David Walters, George Davies, Fred W. Hixon and other clever people.

Ben Welch, the character comedian who has won fame through the artistic and realistic portrayal of the types he presents, will be an important feature of the new bill. At the opening of his performance Mr. Welch introduces the rough low caste, but extremely witty Hebrew, who inhabits the lower side in New York, but is recognized in every locality, and who, although wise in his opinion, is continually being duped. Mr. Welch quickly changes from this role to the Italian laborer of the familiar order. There is a distinct contrast between the two portrayals, but both are remarkable for fidelity, humor and an occasional pathos.

Vittoria and Giorgetta, who are paying their first visit to this country, will make their San Francisco debut. In Europe, particularly in Germany, they enjoy great popularity as equilibrists. They not only dance on their hands, but adjust boxing gloves to their feet, and while balancing on their hands go through a pugilistic bout that is very ludicrous. One of the artists harnesses himself to a carriage containing four or five people, draws it around the stage, all the while

walking on his hands.

Katchen Loisset, an Orpheum importation, comes here for the first time with a novel offering. She begins with English and German songs and subsequently introduces trained pigeons and a remarkable dog called "Honey," whom she dresses to represent different types of men.

Next week will be the last of the DeHaven Sextette and Sydney C. Gibson, Howard's Musical Shetlands and Comedy Sydney C. Gibon, Howard's Musical Sheliands and Ed-Canines, Milt Wood, "The Dancer with the Chair," and Ed-win Stevens. The latter will, with the assistance of Tina Marshall, present his delightful entertainment "An Evening with Dickens." The performance will terminate with a novel series of motion pictures.

A NEW PLAY BY AUGUSTUS THOMAS--After the great success of "The Witching Hour" Augustus Thomas has evidently concluded to stick to the psychological. His new play, "The Harvest Moon," travels along the same lines of thought, suggestion and transference of will power as "The Witching Hour." It is now being played in New York, and so far it seems to be a success. This play, like "The Witching Hour," was originally written as a one-act piece, to be played at the Lamb's Club.

THE CENSORSHIP BILL AMENDED-The Board of Supervisors have passed to print an amended bill in relation to objectionable performances. As originally proposed the bill provided for the appointment of a board of five, whose business would be to report to the Chief of Police, which should be suppressed, whereupon the Chief was required to act. amended bill omits this board and provides that it shall be unlawful to hold an indecent or obscene performance, and leaves the enforcement of the law to the regular authorities just the same as any other law.

THE OLD ORPHEUM TO RE-OPEN.-The Orpheum management announces that the former Orpheum on Ellis street, which has been used for other purposes since the new building opened, will be re-opened as an up-town Orpheum with the same attractions after they have been seen at the down-town house.

Don't forget the Wullner Concert at the Novelty Theatre next Tuesday evening.

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IMPORTANT ANNOUNCEMENT.

Beginning with the issue of October 2, 1909, the Pacific Coast Musical Review has been increased to 24 pages. which size will occasionally be augmented to 32 pages. This enables the management to add several new de partments. The threatrical department occupies two full pages, and contains straightforward, unbiased and honest reviews of every theatrical performance of merit in San Francisco. These critical opinions, which are not controlled by the business office, will serve as a guide to our readers in Oakland, Los Angeles, Portland and Seattle, and all interior cities of the Pacific Coast, in case these cities should be visited by companies first appearing in San Francisco.

Besides this reliable theatrical de partment, the Pacific Coast Musical Review contains a page of late European news, and a page of the most important musical news from leading Eastern centers. The Los Angeles, Oakland, Berkeley and Alameda departments are continued as usual, while more attention is being paid this season to Portland and Seattle.

In this 24-page issue advertising pages will be limited to 12 pages, and anyone applying for space after these 12 pages are filled must wait until a Special advertising vacancy occurs. rates can only be secured by those who keep their advertisement in these columns during the entire year. Those who desire to withdraw their advertisement during the two summer months must consent to pay a higher rate. Rates on this page will be IN CASE OF ANNUAL CONTRACTS: One inch, \$1.00: one-half inch, 50c, and "Musical Directory," 25 cents per issue.

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A NEW TENOR ARRIVED.

Maurice Anger, the young Bohemian tenor, has arrived and is located with Signor and Madame de Grassi at their home at 130 Presidio avenue, in this city. Mr. Anger will begin his work at once with the choir of the First Congregational Church in Oakland. His criticisms from Europe are the best one could receive, and the few who have heard him since his arrival are convincing in their praise of the young artist. The senior Mr. Anger, father of the singer, was director of the National Opera in Prague for twenty-five years, and was a warm friend of Dvorak, with whom he lived for a number of his student years. Maurice Anger tells an interesting story of one of Dvorak's early symphonies: It seems that Dvorak was not satisfied with it, and wanted to burn it. Mr. Anger Sr. took it, hid it, and refused to return it, until Dvorak paid him a small sum that he owed him. Of course by the time the money was forthcoming Dvorak had recovered from his mood, and so the symphony was not burned, to the credit of the appreciative fellow-student. Maurice Anger spent much time in his childhood and early youth in the home of Dvorak, and sings his songs in their original setting. Bohemian Cechish, as no one else has ever done among us. He also sings the charming Friml songs in Bohemian. Being master of French, German, Italian and English besides, his repertoire is exceedingly interesting.

Richard Reek, a young violinist from Boston, where he studied at the New England Conservatory and Chicago, where he was a pupil of Bernard Listemann, has located in Oakland, and begun giving lessons. He gives evidence of being very successful in his new residence.

Adolf Wilhartitz, the genial and much esteemed musical pedagogue of Los Angeles, has removed his studio to Room 626, Majestic Theatre Building on Broadway, near Ninth street. The entrance is through the Hamburger Majestic Theatre and easily accessible by means of the elevators.

MADAME JOMELLI'S LAST CONCERT.

There is no doubt that a great and radiant star has been among us, and yet the small audience that greeted Madame Jomelli last Tuesday evening at the Novelty Theatre proved that San Francisco will not come forth and behold, but prefer to bask along in the line of least resistance and the acceptance of the mediocre. It is a disgrace to the public at large that an artist like Jomelli should be greeted by such a handful of people. The handful, however, were "live ones" and gave the singer such an enthusiastic reception that the eternal fires were soon kindled between stage and audience and before long we forgot the "material iciness" of the unwarmed and barny theatre in the radiancy and warmth of the art and personality of Jomelli.

We are not forgetting Miss Nichols, the eminent violinist, who shares the honors with the star. Miss Nichols plays with the confidence and authority of a genuine musician and with a most intellectual interpretation. Her tone, which is vibrant, true and clear, she shades with fine discrimination and elegance in her classics, and clothes it with something human in the more romantic numbers. The undulation in her phases, the majestic sweep and breadth betokens a real artist. One might say that Miss Nichols' work is a fine etching, while Jomelli's is a gorgeous painting in oils. Her voice is rich and full of color, yet so crystal clear that it is pure joy just to listen to each tone; added to this is the largeness and breadth of her art, for she gives the drama in each song she sings.

As one listens, the art is forgotten in the reality of the picture and story. Her lighter things are full of fascinating coquetry, tints and rhythms, and yet Jomelli sang Wagner with splendid line and form, giving an unmistakable architecture to her phrases and the building of her climaxes. For encores she sang our own "Annie Laurie," with dramatic simplicity and electrified the house with Mrs. Beache's setting of Browning's "The Year's at the Spring." When Jomelli sings one believes the year will always be at the spring and that after all, "All's right with the world." Frederick Maurer is a master in the art of accompanying, and we cannot understand how we have kept him with us so long when he might have had the large field.

DAISY GOODMAN SHERMAN.

Don't forget the Wullner Concert at the Novelty Theatre next Tuesday evening.

THE MANSFELDT-DE GRASSI-VILLAPANDO.

The Mansfeldt-De Grassi-Villalpando trio concerts will be resumed in the new Kohler & Chase Hall some time during December. There will be three concerts given. The first one in December, as already stated, the second in January, and the third in February. The composers to be represented upon the programs will include among others: Brahms, Sinding, Dvorak and Lamond. Besides trios that have never been presented here before there will be other compositions of equal importance and novelty. Regarding the personnel of this excellent organization we need hardly say very much, as our readers are already so familiar with these artists that further comment upon their individual merit really becomes mere repetition. Nevertheless, it will not be amiss to emphasize the high regard among which these musicians are held by our musical public. Villalpando, it will be remembered, was cellist with the Washington Symphony Orchestra and also appeared in quite a number of concerts as a member of the Chamber Music Quartet of that city, as in the role of soloist. He really organized the Chamber Music Quartet, known to us as the Lyric Quartet, which later came under the management of Will L. Greenbaum and proved such an undisputable success. Mr. Villalpando was also a member of our most prominent chamber music quartets in this city, and as soloist he has conquered for himself a leading place among the artists of the Pacific Coast. He is responsible for the organization of this new trio and surely he could not have exhibited a better taste than to associate himself with two such capable musicians as Mrs. Oscar Mansfeldt and Antonio de Grassi.

Signor de Grassi is already well known by reason of his refined artistic work as soloist. He is not only a favorite pupil of the famous Sevcik, but he was that master's right hand man in Prague, and during the great pedagogue's absence from his school, Signor de Grassi was entrusted with the care of the pupils. He appeared in concerts throughout Germany and in several events in England, and scored such a brilliant triumph that constant offers are open to him for return engagements at any time. Madame de Grassi, however, induced the young virtuoso to come to California and see what musical life here is like, and the young artist has become so charmed with the life here that he loathes to leave and while Signor de Grassi hesitates the San Francisco public benefits from his presence, as may be gathered from his consent to participate in these trio recitals.

We have written already so much about Mrs. Mansfeldt that it is difficult to say anything new. We do not fear any contradiction when we state that this exemplary artist has attained such an enviable position among the musical cult of the Pacific Coast that she is regarded with that respect and esteem, not only on the part of the music lovers but also on the part of the most serious members of the profession, which only a matured musician of the highest intelligence can ever achieve. When you hear anyone speak of Mrs. Oscar Mansfeldt you may be sure it is with the conviction that he refers to a matured musician of well recognized authority and an executant upon the pianforte of the highest artistic attainments. It is Mrs. Mansfeldt's sincerity of interpretation, thoroughness of execution and tenacity of purpose that has wrung for her a lasting reputation from her artistic life. has appeared with our leading chamber music organizations with great success, and in solo work she has never been surpassed, and very rarely equaled by an artist of equal opportunities. Surely three such musicians should give us three elegant recitals, and no one should be so callous as to remain at home when these trio recitals take place.

Mrs. William Steinbach will give a recital with some of her vocal pupils at Golden Gate Commandery Hall, on Friday evening, December 10th. The participants will be: Mrs. Eugene S. Elkus, Mrs. K. Elliott, Miss Fritzi Lainer, Miss Josephine May, Miss Babette Heller-Newman, Miss Gertrude Proll and Mrs. Mabel Tourny White.

A newcomer in this city recently is Miss Josephine Barda, a very talented harpiste, for some years a pupil of Madame Caruso, and recently having studied with John Cheshire of New York. Miss Barda expects to settle here.

Prof. Paolo La Villa who, since his departure from San Francisco, has been very successful in Minneapolis and St. Paul, is homesick after the California climate and the atmosphere of San Francisco. He is thinking seriously of returning to this city, and no doubt his many friends will be glad to shake him by the hand. He may possibly arrive here before the holidays.

-Musical Review-

SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE

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SOCIETY VERSUS MUSIC.

In the Oakland Enquirer of November 6th, Alexander Stewart, the critic of the paper, and a prominent violinist and teacher in the trans-bay region, makes the following terse and appropriate remarks:

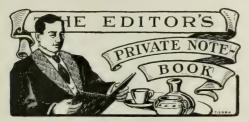
The so-called "best society" of Oakland—which may be generally defined as a certain coterie of people in the community whose purses permit them to live in better houses and to wear better clothes than the rest of their townspeople—showed its decided preference for the "light and frothy" in the entertainment for the Fabiola Benefit at Ye Liberty Theatre Tuesday evening. The beautiful nusic of Amy Finden's Japanese operetta, "The Pagoda of Flowers," capably sung though it was by a cast of four of our leading professional singers, and directed by one of the best opera directors in America, met with but scant appreciation from these so-called representatives of our best society, while a program of singing and dancing of the cheap vandeville kind, met with enthusiastic appreciation. True, the vaudeville acts were indeed very cleverly done, and the personality of the participants had much to do with the success of this feature of the program. Nevertheless, it would have seemed only fitting that the efforts of those who went to such 'rouble in giving the

charming operetta so creditably a production might have met with more evident appreciation. The incident only furnishes another example of the willingness of this same so-called "best society" in our community to exploit the talent of professional people for its own aggrandizement, often under the guise of charity, or the cloak of some women's clubs. Always ready to listen to local singers and players when they give their services without remuneration, these same representatives of our "best society" assume quite another attitude when they are called upon to purchase tickets for a concert by these same musicians, or are asked to give their financial support to some musical organization which is striving for the creation of the better musical atmosphere in our city.

Mr. Stewart's points are well taken. But there is one feature which we desire to touch in this matter, namely, that our local artists are well acquainted with this attitude of society toward art, and notwithstanding their experience in this matter they swallow the hook and bait every time. Society would never have an opportunity to snub our local artists if our local artists make up their mind, grit their teeth and snub our local society. Surely there are many opportunities to sing in public for adequate remuneration without being compelled to sing for charity in the interests of society and undergo humiliation by born snubs. If our musicians of standing and ability would once for all eliminate our "best society" from their engagement books, unless they are well paid for their services, they would never run into danger of being treated disrespectfully by a lot of ignoramuses. But as long as our local artists cow-tow to society and believe they benefit personally by kneeling at the feet of members of the "best society," so long do they have no reason for complaint of a treatment which their sneering listeners' limited amount of gray matter and common decency is unable to consider as disrespectful,

With a very few exceptions we do not consider the members of the social set the mental equal of the most humble musician of a five-cent vaudeville orchestra. Their mental calibre is absolutely devoid of genuine artistic appreciation. Their object in life is nothing but wear fine clothes and live extravagantly on the bounty of the grocer and butcher who is as hopelessly foolish in his awe for these useless people as the local artist is in his attitude. Instead of complaining of bad treatment, efforts should be made not to give these insignificant snobs an opportunity to exhibit their vulgarity and only then will the remedy be lasting. We have attended the concerts of great artists at the St. Francis Hotel, where the so-called "best society" had its full sway. We were disgusted with the behavior of these people, who talked loudly during the course of the concert and had not even the decency to regard the feelings of the other people present nor the feelings of the artist in their disgusting conceit of their own personal importance. Such people are without manners, without breeding, without decency, without taste and without brains, and we only pay this attention to them in order to show our artists how greatly they bemean themselves by cow-towing to such scum of humanity. We are surprised and pained to find that there are great artists who accept these engagements of the St. Francis Hotel management, which engagement is not better than if it were offered by the Emporium or any other dry goods house for commercial reasons. These affairs are nothing more or less than advertisements for the St. Francis Hotel, only that the society people, who are afraid to sit next to one not in their set, take this advertisement as an excuse to be exclusive, and pay for the St. Francis Hotel advertisement. Nevertheless, the artist or manager helps to advertise the St. Francis Hotel by accepting such engagement in the same manner as they would help advertising the Emporium if that institution would arrange a series of concert for an "art" society.

The only way in which to show these upstarts of society their proper place is to ignore them. Do not pay any attention to them. Refuse to act as their scapegoats. Consider them beneath your attention. But if you accept charity engagements free of charge by society people, because you want to come in close proximity to their vulgar display of breedlessness, then for heaven's sake do not bother this paper with complaints, for you have made your own bed and you must lie in it, or once for all prevent this sort of thing by remaining far without the confines of its contaminating influence. Society and music are so far apart from each other that we consider it beneath our dignity to soil this editorial department with even a mention of its name, but we have demeaned ourselves this once, just to give our local artists an opportunity to once for all stop this humilating attitude between an artist and a society fob by refusing to cow-tow to their artificial superiority. Now our artists can stop this sort of thing or they can continue it, just as they like, but they must not depend on any defense on the part of this paper from this time forward.



THE N. Y. TRIBUNE CRITIC'S HALUCINATIONS-Although I may risk the displeasure of some of my readers in again referring to the ridiculousness of the opinions of certain New York critics, I can not but casually refer to the Tribune writer's comical remarks about the Gadski concert. After speaking of the crowded hall, the extraordinary enthusiasm, the numerous recalls and the undeniable delight of the audience, Mr. Kriehball, or whatever his name may be, committed himself in the following manner: "But sound estimates are not to be established in this way; there is too much personal equation involved, and some of it is of a character that it would be ungracious to discuss." Now can any one of my readers tell me what this means? What is personal equation? How can acter which it would be ungracious to discuss? What has personal equation to do with singing? And if it has nothing to do with singing, why should it be discussed at all, and why would it be ungracious to discuss it? For the benefit of getting at the bottom of this proposition I have looked through all my dictionaries and I find the following explanations of the word equation: "An equal division," "A planations of the word equation: planations of the word equation: "An equal division," "Al-proposition asserting the quality of two quantities," and final-ly "the interval in which apparent time differs from mean time." Now for the life of me I can not possibly adapt any of these three definitions to Mr. Krowball's criticism. What Madame Gadski's personally equal division, or her personal quality of two quantities or her personal interval between apparent time or mean time has to do with her singing is really a most puzzling subject for me to unravel. And I do not wonder that Mr. Krybill's discussion of this personal equation would indeed be ungracious. It may even be ungraceful and possibly disgraceful.

And to go still further in this unique criticism we find: "To strike a true balance it would be necessary to call attention to the fact that the enthusiasm grew as the value of the entertainment declined, and reached its culmination when the singer came forward, and instead of singing a song shouted

the call of Brunnhilde as it may be heard in Wagner's drama 'Die Walkure.'" This shows exactly the status of the New York critic, who is so conceited that he does not give anyone a right for judgment except his own dear self. If the enthusiasm increased it was physically impossible that the value of the entertainment could have declined. It may have declined for the spiteful critic, but it certainly did not decline for the enthusiastic audience. And the latter, after all, is the principal factor in this proposition, and Mr. Sourball would not exist if this audience would decline to read his musical hallucinations. Regarding Madame Gadski's "Cry of the Valkyries," this work is never placed upon the program. She usually sings it at the urgent request of hundreds, year thousands of people who like to hear it. And if it was good enough for Richard Wagner to write into the score of the "Walkure," it ought to be good enough for Mr. Kryball at the end of a long concert program, and especially when it is demanded by an audience with such fervor as a Gadski audience demands it, as a rule.

But on this day the Hotel Grenoble Bar must have served a particularly lively brand of lemon sour. For, continues the criticule of the Tribune: "But in a concert room the exhibition is a sorry one for the taste of the performer, an insult to the memory of Wagner and an outrage on the sensibilities of intelligent music lovers." We trust that after this the Tribune criticule felt better. He devoted seventythree classical compositions and after this array of elegant three lines to the Gadski concert, and notwithstanding the fact that the diva sang twenty songs, had repeated five of these and sang six additional encores, a grand total of thirtymusical declamation she gave as a sort of full measure and a concession to the popular element in her large audience this "Cry of the Valkyries" at the very close before leaving, this soured, petrified and pessimistic individual must devote fifty of his seventy-three lines to this little work tacked on as an amusing episode rather than as a part of the program. Not a word about the rest of the songs, not a syllable about the balance of the program except his personal equation puz-zle. How can an individual like that talk about insulting the intelligence of a music lover? Why, he insults the intelli-gence of the reader to a far greater extent, and he really obtains money under false pretenses from his editor, if he fills his columns with such nauseous diatribe. And such a man is supposed to hold a responsible position on a daily newspaper in New York! Thank the Lord I have the blessed privilege to live near the Golden Gate!

FRITZ KREISLER.

For his last attraction of the year Manager Greenbaum announces Fritz Kreisler, whom someone has rightly called "The Master-Singer of the Violin." Kreisler is meeting with greater success than ever this season in the East, and the critics say his art has considerably broadened, and that he is now unquestionably the most important violinist living. In Germany he is hailed as the true successor of Joachim. Kreisler will play at the Novelty Theater on Sunday afternoon, Dec. 12, Thursday night, Dec. 16, and Sunday afternoon, Dec. 12, Thursday night, Dec. 16, and Sunday afternoon, Dec. 18.

And the program! We all know what to expect when Kreisler plays. But just a few of the good things will be the Concerto in A minor by Viotti, Handel's D major Concerto, Tartini's "Davil's Trill," Bach's E minor suite, and also the Bach Prelude and Gavotte in E major, with piano accompaniment, composed by Robert Schumann. Of course there will be the charming group of very old works that Kreisler always gives and some very modern numbers by Chaminade, Debussy, Cottonet and Arbos. We are also to make the acquaintance of Kreisler as a composer, for he will play two works of his own composition, "Caprice Viennois" and "Tambourin Chinois."

Seats will be \$1.00, \$1.50 and \$2.00, and complete programs will be ready at Sherman, Clay & Co.'s when the sale of seats opens on Wednesday, Dec. 8. Mail orders may now be sent to Manager Will. L. Greenbaum. Kreisler will play in Oakland on Friday afternoon, Dec. 17, at Ye Liberty Playhouse.

The Pacific Coast Musical Review is in receipt of the following postal card from Mr. and Mrs. Hugo Mansfeldt, dated in Tunis on October 24th: "We have just returned from a trip to Carthage. Interesting ruins, of course, and very beautiful landscape. A good part of it overlooking the lake. We are going South in about a week, Kaorouau first, then where the railroad stops by automobile into the Sahara. We want to see the date harvest in full swing. Greetings from Mr. and Mrs. Mansfeldt."



THE MARY ADELE CASE CONCERT-Miss Mary Adele Case, a young Oregon singer who has studied for several years in Paris with the leading vocal teacher of that city, who is an American, made her San Francisco debut at the Novelty Theatre on Friday evening, November 19th, in the presence of a rather small audience, which made up in enthusiastic applause what it lacked in numbers. Once more it became demonstrated that the best kind of advertising can not attract a large house in San Francisco when the individual members of the musical public do not interest themselves in an artist, no matter how much merit the same may possess. After various experiences of this kind we must content our selves with the conviction that it requires a sensational artist and a sensational advertisement to arouse the curiosity of our music lovers, and those who can not inspire such sensational attention must content themselves with whatever attendance can be attracted through the regular channels. far as we are concerned we shall depend entirely upon this conclusion, attained through several years of experience, until we are able to change our opinion in this matter. But this conclusion does not by any means discourage us in our attempt to attract the interest of the musical public in the work and merit of local artists as long as we guide the destinies of a musical paper on the Pacific Coast. We realize that we have undertaken a far more difficult task than we at first thought, but the very difficulty and obstinacy of the task spurs us on to greater efforts.

Previous to the concert we took occasion to print a signed statement to the effect that after listening to Miss Case at a private residence we had come to the conclusion that the young artist possessed a contralto voice of remarkable warmth and sonority, that her compass was very extensive, that both her low as well as high notes contained a most delightful and flexible and pliant quality, and that the voice was a genuine contralto, which had been properly placed. also stated that Miss Case used considerable intelligence and imbued the musical setting of her songs with that exquisite tone coloring that represents the most effective feature of a serious concert program. These conclusions were drawn, as I stated before, at a private hearing, in a small room, and in close proximity to the artist's voice, and in the presence of a few friends. I never realized what difference there existed between listening to an artist under these conditions and hearing the same artist in a large concert hall far removed from the listener. In Miss Case's instance I was compelled to change my first impression in several respects, although in certain points I was able to maintain my original opinion. In giving the impression made upon me by Miss Case at her first concert, I must, however, call the attention of my read ers to the fact that in judging an artist on an occasion of this kind it is fair to take various conditions into consideration. Among these may be counted the mood of an artist, nervousness at a first appearance, probable sickness preceding an event, lack of familiarity with the surroundings and other conditions that may or may not have a decided influence upon the performer. I have heard very great artists whose performance varied in excellence at different public appearances, and I do not consider that writer on musical subjects entitled to the name of critic if he or she was unwilling to take these various conditions into consideration. But after all, the general atmosphere of the surroundings, as we might call these conditions, apply only in case of temperament or emotional interpretation; they can not interfere with the purely technical machinery of vocal demonstration and it is exactly in various phases of the technical equipment wherein I was compelled to change my mind in regard to Miss Case's artistic achievements.

I can now after the concert still maintain that Miss Case possesses a contralto voice of remarkable warmth and sonority, that her compass is very extensive, and that both her low, as well as high notes, contain a most delightfully flexible

quality. I can still say, without stultifying myself, that her voice is a genuine contralto. But I am compelled to withdraw the statement that the singer has had the advantage of a thorough training, and that the voice has been properly placed. It is not my intention to discourage Miss Case, for she possesses too many artistic advantages to commit such a grave error, but I consider it my duty as a sincere chronicler of musical events to give an artist the advantage of years of experience in order that he or she may benefit by such experience. Possibly Miss Case will feel aggraved at this criticism, and possibly she may feel gratified, but in either way it becomes the duty of a musical journal upon which the reader must depend for his accurate information to review an event in an intelligent manner. And so I am compelled to call attention to both the strong and weak features of Miss Case's concert, no matter how unpleasant such a duty may be.

We will do away with the weak points first and leave the others to the end of this review. The careful student of vocal culture will notice immediately that there exists a variety of timbre in the three registers which are conceded to form the range of every voice. This timbre or character of the voice manifests itself in Miss Case's instance as follows: A well developed, sonorous and pliant timbre in the low register, a threadbare timbre lacking the proper tone color in the middle register, a penetrating rather thin and soprano-like character in the high register. These three varied characters of the voice must be equalized and polished before Miss Case can appear as a genuine, thoroughly equipped contralto. Then in utilizing these lucious low tones Miss Case, in order to gain dramatic effects, forces them to a degree where their flexibility and mellowness is marred, and the same is true of the high notes which Miss Case strains in dramatic moments in a manner that destroys the mellow tone color, and forces the voice sometimes above and sometimes below the pitch. These discrepancies are purely technical, and do in no sense mean to infer that Miss Case will not become an adequate vocal artist. On the contrary, once she has overcome these technical defects we are certain that she has every reason to look forward to a brilliant artistic

Now, regarding Miss Case's temperamental character, there is much favorable comment to be made. She is exceedingly musical, and by reason of her natural artistic inclinations she is trying to be original in her reading, and it is this distinctly favorable feature of Miss Case's musicianship that has inspired one of the "critics" on the daily papers to make the mistake of so many unmusical natures, namely, the mistake to accuse an artist of lack of musicianship, because he does something different from the way in which someone else has done it. Because Miss Case varied in tempo or in phrasing from others who have sung the same songs before, or because she did something different in interpretation from the way the "critic" wanted it done is not sufficient reason to accuse an artist of lack of musicianship. It is, on the contrary, a sign of artistic temperament if an artist endeavors to do something different from someone else, even if the change may not be approved by certain people. The imitator never possesses musical temperament, it is the artist who strikes out for himself and endeavors to walk along undiscovered paths, that is entitled to the respect of his peers. And herein Miss Case shows exactly her qualifications to the title of musician, and even though her gropings in the dark and feeling for something new may at first bear the timidity of newness, nevertheless they show that there is comething working behind her forehead, and that consequently she stands above the average drudge and parrot-like demonstrator. Music, it must never be forgotten, is not a definite, geometrical science. It is above all a language of the imagination, a birth of ideas above the commonplace, and usually making an entirely dif-ferent impression upon the listeners than they did upon the composer at the time of their conception. And so the executor of an artistic idea may be impressed with one way of their character, while the composer may have considered the idea entirely different and the listeners may still have another impression, and nevertheless the three impressions may have a certain fixed musical value. To dispute this eternal law of music as an imaginative art is simply displaying an ignorance which a writer on musical subjects should not cultivate

We claim that Miss Case has as much right to her ideas as anyone else has to their own. We may not agree with her in certain instances, but this does not entitle us to rob her of her independence of thought. Experience and age will change Miss Case's ideas a great deal, but to interfere with

the musical fertility of her mind at this stage of her career would be to cripple her developing faculties, and this is one of the gravest crimes committed by so-called "critics." If Miss Case simply is careful enough to attend to her technical weaknesses, and permits her artistic instinct free reign, we are not at all afraid to predict a brilliant future for her.

Frederic Biggerstaff proved himself an accompanist of superior faculties. He possesses the art of repression in a most gratifying degree, and grasps the ideas of the soloist in a manner that brings both artists in well balanced mental relation. In this way soloist and accompanist form one partnership, instead of trying to work out their individual salvation. As a soloist, Mr. Biggerstaff belongs to the "lyric" category of pianists, by which I mean to say that he does not believe in utilizing muscular force to the extent of marring the mel-low tone quality of an exquisite instrument and especially such an instrument as the new Steinway proved to be, which he used on this occasion. Technically, Mr. Biggerstaff is very conscientious and concise and plays with a clean and rippling digital facility. The program of the first concert was as follows: (a) Der Tod und das Madchen (Schubert), (b) Ich Grolle Nicht (Schumann), (c) Traum Durch die Dammerung (Strauss), (d) Meine Liebe ist Gruen (Brahms); Grand Aria, "Ah se tu dormi," from Romeo et Juliette (Vaccaj); (a) L'Heure de Pourpe (Holmes), (b) L'Esclave (Lalo), (c) Ah! Mon Fils (Le Prophete), (Meyerbeer); Piano Solo, Fantasie Op. 49 (Chopin); Three Hungarian Melodies—(a) A Faluban a Legarvabb (Alone and Deserted), (Gyula), (b) O'er the Forest Rain Clouds Lower (Kerbay), (c) List to the Rosebud (Kerbay); (a) Allah (Chadwick), (b) Gae to Sleep (Fisher), (c) Oh That We Two Were Maying (Nevin), (d) Spring Song (Becker).

ALFRED METZGER.

MISS WESTON AND MISS PREVOST GIVE RECITAL

During a visit to San Jose last Sunday the editor of the Pacific Coast Musical Review attended a delightful violin recital at the Notre Dame Conservatory of Music. This artistic event was given in honor of St. Cecilia by Carrie Goebel Weston, violiniste, and Marian Prevost, planiste. These two names are very familiar to Musical Review readers, and their musicianly efforts recorded here previously were duplicated on this occasion.

As will be seen from the program appended to this article, Miss Weston had selected a number of very difficult compositions. Her facile rendition of every one of these revealed serious study and artistic responsibility. The immense technical obstacles were overcome by this youthful prodigy in a manner astounding to one who appreciates their exceedingly intricate character, and that, with all these immense technical obstacles, Miss Weston did not only have time to devote attention to the musical characteristics of the work, but had studied all these big works by heart, proves beyond a doubt that we have here to do with a young musician of extraordinary mental faculties. Miss Weston is endowed with a natural artistic temperament, which enables her to read her works with spirit and enthusiasm. She attains the proper accents and succeeds in making the classics interesting to the layman as well as the musician. Surely her forthcoming concert at the Victory Theatre in San Jose will prove quite a triumph for her.

Miss Weston was assisted by Marian Prevost, a young pianist of superior musicianly calibre. This young lady did not only prove herself an accompanist of advanced ability, who possesses the important gift of forming an artistic background to the soloist, but as an individual performer she displayed more than ordinary capability, and in both technical and emotional phases of her performance she rose way above other students of her experience. She reveals the power of one much more endowed with physical strength than herself, and gives ample evidence, like her fellow artist, Miss Weston, but that she had not only received adequate musical instruction, but that she has been able to comprehend the principles propounded to her by conscientious and thoroughly versed teachers. The program was as follows:

(a) G String (Bach), (b) Gavotte in D Major (Bach); Ballade and Polonaise, Op. 38 (Vieuxtemps); (a) Prelude (Rachmaninoff), (b) March of the Dwarfs, Op. 54, No. 3 (Grieg), Piano solo, Marian Prevost; Concerto, Op. 64 (Mendelssohn); (a) Deutscher Tanz (Dittersdorf), (b) Minuet in G (Beethoven), (c) Hungarian Dance, No. 5 (Brahms); Rhapsodie, No. 14 (Liszt), Piano solo, Marian Prevost; Concerto Militaire, Op. 42 (Bassini); Motifs sur les themes de l'opera Faust, Op. 20 (Wieniawski).

MISS FRANCES LEWIS, MEZZO SOPRANO.

During the last visit of the editor of the Pacific Coast Musical Review to Los Angeles he had the pleasure to listen to Miss Frances Lewis, a most talented mezzo-soprano soloist, through the courtesy of her teacher, Charles Farwell Edson. Miss Lewis sang a series of excellent compositions and restricted herself solely to the English language in the matter of words. Her diction was excellent, having been particularly taken care of, and her musical ideas in interpretation were exceedingly interesting and at times even original.

Miss Lewis' voice is very mellow and flexible and possesses the necessary dramatic timbre to give temperamental verisimilitude to the idea of the compositions. She is thoroughly musical and sings with utter abandon, thus proving her artistic instinct to be born rather than acquired. Her voice is well placed and she uses it with the temperance of the in-



MISS FRANCES LEWIS

A Skillful Los Angeles Singer and Pupil of Charles Farwell Edson.

telligent singer. She gives all evidence that she takes her musical studies seriously, and that she understands to have assumed a musical training for serious purposes.

In an excellent endition of a song cycle, entitled "On Jhelum River," a Kashimiri Love Song by Amy Woodforde-Finden for mezzo-soprano and bass, Miss Lewis proved in conjunction with her teacher, Charles Farwell Edson, that she has acquired a gratifying knowledge of ensemble singing and a careful adaptation to the proper blending of two extremely situated voices. Both Mr. Edson and Miss Lewis sang a series of very excellent vocal compositions, among which was a particularly effective one by Mr. Edson himself, and it was evident from the satisfactory rendition of these works that there is sufficient English song literature written to give a number of very refreshing and instructive programs. We wish both Miss Lewis and Mr. Edson that success which their sincerity, their artistic comprehension and their enthusiasm entitles them to.

Dr. Wullner an Ideal Exponent of Declamatory Vocal Art

Being a Truly Great Interpreter of Song, He Seems to Put his Whole Soul Into his Work and Transmits his Remarkable Ideas With the Force of Inspirational Enthusiasm.

By ALFRED METZGER

Before we proceed in detail to record here our impressions received at the first Wullner concert in the Novelty Theatre last Tuesday evening, we desire to quote a portion from an article "On the Musical Hearing" which is embodied in S. Jadassohn's Manual of Harmony. Here is the quotation: "Thus, in order to follow a long composition quite without interruption, it is an essential condition that we should as far as possible put away and exclude from our consciousness all other impressions. No other mental effect requires an equally high degree of vigilant and unceasing attention, such utter self-sinking and self-forgetfulness, so complete self-abandonment to a definite conception within a given and strictly limited time, as that called for during the performance of a musical movement. For the performance itself can no more be interrupted without destroying its effect as a whole, than can the listener rest from listening, or cease to give attention, without losing the total impression of the work. A musical work never confronts the hearer all at once, in its totality; it unrolls itself before him, and he must himself construct it out of the ever-gliding stream of atoms, and bind them together by an effort of memory, in order that the picture of the composer's fancy, gradually assuming shape by dint of the listener's unremitting endeavor, may affect him in turn."

While Mr. Jadassohn speaks here solely of instrumental music and considers that in the case of vocal music "a wholly and undivided musical impression can no longer be counted on," we must differ from Mr. Jadassohn in this contention in the instance of Dr. Wullner, at least. It is exactly this concentration of self into the musical idea of the master which not only permits the hearer to follow the work of the composer. but brings the performer with such utter abandonment into the task of transmitting great ideas that both executant and listener become simultaneously absorbed in the enjoyment of the musical idea. No one who has heard Dr. Wullner can possibly contend that such a thing as "a wholly and individed musical impression" is absent from his concerts. Even those who do not understand the language which he employs in his interpretations and who do not follow the words upon the programs, receive a most striking impression of the ideas embodied in the works presented. This impression is particularly strong in the "Erlking," where the singer presents the three voices in entirely different shades and meanings. The one insistant and urgent, the other frightened and timid, and the third calm and deliberate. Here alone a story unfolds itself. "Die Forelle" (The Mountain Trout), by Schubert, is transmitted in a rippling, merry, teasing manner, and when Dr. Wullner recites that part which tells of how the little trout "shoots" or "darts" like an "arrow" along the brook, he assumed an accelerando which indeed emphasized the "shooting" and the "arrow." Also very effective was the cutting, scolding manner in which he presented Schubert's "Eifersucht und Stolz" (Jealousy and Pride). Not a little venom was here apparent in the version. And so the great artist proceeded to paint before the eyes of his large audience word pictures of striking colors and vivid background. In delicate phrases he pictured the romantic environment of the woods and field in Schubert's "Song of the Field," and his dramatic temperament was permitted to escape in all its sweeping glory in Richard Strauss' "Das Lied des Steinklopfers" ("The Song of the Rock Breaker"), and Schumann's famous "Die Beiden Grenadiere" (The Two Grenadiers).

In the former the great artist succeeded in sending the chills flitting up and down one's vertebrae by concentrating the intensity of passion in the phrase when the poor breaker of rocks compares the affluence of his more fortunate fellowmen with his monotonous task of breaking rocks for his Fatherland. In order to comprehend this situation, it should be understood that the German government employs laborers to break rocks for the purpose of repairing the public highways from time to time. By walking or driving along the country roads the tourist will find occasionally a man breaking large rocks into small pieces, which are afterwards used to macadamize the roads. wards used to macadamize the roads. These small pieces of rocks are neatly put upon an orderly pile and left along the roadside to be utilized by other laborers whose duty it is to repair any damages at regular intervals. These rockbreakers stand in a cramped position hammering away with a little hammer from early morning until dark in monotonous fashion, and at very little compensation, and this is the man that Strauss immortalizes in his effective song and which song Dr. Wullner so graphically renders in his recitals.

But Dr. Wullner's concentrated energy is mostly apparent in the "Two Grenadiers," when to the setting of France's national hymn the old soldier who has heard of the imprisonment of his Emperor Napoleon begs of his comrade to prepare him for death in such a manner that in case the Emperor should pass in review he will be properly equipped for the occasion, Here one almost felt as if one's feelings engendered in the narrow breast would simply have to escape in one long enthusiastic shout of patriotism and admiration, not so much by reason of the subject matter as by reason of the wonderful patriotic sentiment embodied in the musical phrases of this composition. And this is Dr. Wullner's remarkable genius: He grips you with a force that can not be resisted. Throughout his vocal declamation you sit entranced and affected, and not a whisper is heard in the audience. Whether you understand the language or not, you follow intelligently a consecutive narration, and you are tossed from one emotional billow upon another. So if vocal music may not in itself be able to retain your undivided attention it has been shown through Dr. Wullner that the performer, if he be sufficiently capable, can force you to give your undivided attention, and thus create in your soul the same delight and enjoyment that a genuine musician may receive from the performance of a purely instrumental composition. And just as Dr. Wullner

succeeds in attracting your concentrated attention, so does he retain this atmosphere throughout the evening's entertainment by refusing to add encores to the alerady fixed purpose of the program. To the writer this was one of the most delightful experiences of his career in concert attendance. This abhorrent custom of encores has ever been a thorn in our flesh. It entirely mars the musical atmosphere of a performance, as it places the smallness and meanness of an audience so prominently before the world; for while to an artist of a small mental calibre this display of "hoggishness" may be pleasing, it nevertheless represents a constant longing for more, without consideration for an artist's physical endurance during a two hour's test of his mental and physical resources. Not to say anything about bringing foreign elements into a well arranged series of musical ideas.

The entire performance of Dr. Wullner breathes the consecrated atmosphere of inspiration. The artist places himself at the beginning of his declamation into an attitude of utter self abandonment. He assumes, as it were, the spirit of the composition and changes himself into the vehicle for the master's transmission of ideas. That the artist puts his entire soul into his work can not be doubted by any careful observer. Indeed, he is entirely submerged in the composition. Regarding the character of Dr. Wullner's voice, it is indeed difficult to analyze. Sometimes it sounds like a tenor. Then again it is very much akin to a high baritone. And at other times it assumes the proportions of a basso cantante. It never seems to be the same, and seems to change its tone color like a cameleon changes its outward appearance. And possibly because there is no certain way of defining Dr. Wullner's vocal organ, it might be stated that he does not possess a definite voice for vocal interpretation, and in consequence of which he has been cursed with the synonym of the "voiceless singer." Which expression, although it may be a paradox, nevertheless explains the character of his performance in a strikingly realistic fashion. His voice is certainly most agreeable, and never jars on one's nerves. In its very high est, as well as very lowest, positions it assumes at times a most agreeable color. But it is not a thoroughly placed, or perhaps we would better say a naturally, endowed organ, and only through the artist's wonderful mental calibre is it possible to give this voice the agreeable pliancy which it exhibits. That, in spite of this tremendous drawback, the hearer does not lose one moment of musical enjoyment is ample evidence for the genius of this singular exponent of the art of declamatory song, who holds you entranced in the grip of his own masterly interpretation during the period of two hours. Of the exquisite artistry of Mr. Bos, the brilliant accompanist, we shall speak next week.

THE DE GRASSIS IN SAN JOSE.

Delight a Large Audience With Violin and Vocal Compositions and Arouse the Music Lovers to Unusual Demonstrations of Enthusiasm.

(Clarence Urmy in the San Jose Mercury of Nov. 19.) A violin recital of more than ordinary interest was given last evening at Unitarian Church Hall, and a large audience of true musiclovers was delightfully entertained with an interesting and well-arranged program. Signor Antonio de Grassi is quite a stranger to San Jose audiences, but last evening he made many friends, all of whom will look forward eagerly to his next appearance in our at last musically-

awakened city. Signor de Grassi draws a beautiful tone from his instrument—a tone which combines facile technique with the accent and emphasis which makes music eloquent.

The violin numbers last evening were "Concerto in E minor" (Mendelssohn), in which the violin and piano blended thoroughly; the well-known "Chaconne" (Bach) cleverly interpreted, both of these numbers being resopnded to with encores, and an interpolated number, the celebrated Bach "Aria on the G string," into which the player infused his own red warm blood, playing with great emotional perception. "Andante Religioso" (D'Angelis) and Moskowski's "Guitarre," arranged by Sarasate, were two well-contrasted numbers which were enthusiastically encored, the played graciously respond-ing with the beautiful "Ave Maria" (Schubert-Wilhelm). The closing number was a brilliant fastasie on airs from Bizet's "Carmen," arranged by Sarasate. This selection is an ex-tremely effective piece, bristling with difficulties. Signor de Grassi displayed great rhythmic energy, which is the main thing in pieces of this description. His pizzicato and arco passages were equally well done, his harmonies were roundly and smoothly played—perfectly in tune—a great relief from the piercing squeaks which we are so often called upon to endure from well-intentioned but careless violinists. This last number was a most fitting climax to a charming program, which gives a chance for the writer to say that climax is not necessarily lond-a tremendous climax can be produced by putting a sordine on the bridge and playing harmonics on the muted strings. The player was forced to give another number and gave a delicate and tender rendition of the captivating "Humoreske" by Dvorak, sending the audience home in the very best of humor. At the end of the program a few close friends of Signor de Grassi again called him into the audience-room and gracefully crowned him with a beautiful wreath of laurel.

Madame de Grassi, known to many in the audience as Miss Winifred June Morgan, a charming violinist at Stanford, sang a half dozen songs in a light mezzo-soprano, and charmed the audience with her natural and unaffected style. The first set of songs consisted of three extremely short bits of versemelody. "May Morning" (Manney), "Barbara's Lullaby" (De Grassi) ,and "The Nightingale Has a Lyre of Gold" (Whelpley), all of them receiving very graceful interpretation, the singer responding to an enthusiastic encore with a delicate rendition of Schubert's delicious "Who Is Sylvia?" These were followed by three charming German lieder "Ich liebe dich" (Grieg), "Nur wer die Schneucht Kennt" (Tschaikowsky), and "Widmung" (Schumann). These were so fascinatingly sung that the singer was given an insistent recall, responding with the well-known "Dawn." The accompanist of the evening was Fred Maurer, Jr., a musician whose work "at the piano" is of exceptional merit, the accompaniments and not as interpolated piano solos. A very artistic concert and an extremely well-satisfied audience—what more could one ask?

IN THE MAGAZINES—The "Saturday Evening Post" of November 20th has another interesting article by Charles Burnham of his experiences with different stars; it contains some entertaining stories of Richard Mansfield, Joe Jefferson, Sarah Bernhardt and a number of others. The same number has an article by Frederick Thompson on "Stage Realism," in which he tells how often the really real on the stage impresses the audience as being artificial, and how the make-believe seems real. In the December "Munsey's" an article by Brander Matthews on "What Acting Really Is" is right in line with the Thompson article. He shows how acting is not the art of appearing the same as in real life, but it is the art of seeming to appear the same. In the dramatic review in the same number, in speaking of the success of Mabel Taliaferro (now known professional as Nell) in a new play called "Springtime," there is the following: "To Nell must be ascribed a vote of thanks for puting an end to the curtain-call horror. She absolutely refuses to step out of the stage picture until after the very end, and then only with an extra drop behind her to cut her off completely from association with the story."

Miss Aagot Julsrud, an advanced pupil of Paolo La Villa's, was elected an active member of the Thursday Musical Club of Minneapolis. This organization is a women's club of about 1900 members of all classes. Its aim being to cultivate and elevate the standard of music and art. A new duet from La Villa's opera, "The Duke of Ebro," will be sung at one of the coming musicales of this club. The title of the duet is "Within My Heart," and it is written for soprano and mezzo soprano, with piano accompaniment.



Once again the fact has been demonstrated that musical atmosphere in Europe and musical atmosphere in America is pretty near the same thing, and that the musical taste of the European public is superior to that of the American public has again been exposed as a fallacy. During the latter half of October Caruso appeared as guest at the Royal Opera in Berlin, and the German people, exactly like the American people, dug into the deepest recesses of their pocketbooks, paid fancy prices and fought for seats. Sensational attractions appeal to the public of Europe exactly in the same manner as they do to the public of this country, and artists of merit can not pack the houses on the mere fact of their artistic faculties. This condition prevails in every part of the world, and the so-called crowded houses reported from European musical centers are either in halfs seating only from five to six hundred people at small prices of admission or they are the result of complimentary tickets judiciously distributed. The general public is the same all the world over.

The Philharmonie Chorus of Berlin, under the direction of Siegfried Ochs, commemorated the centennial of Haydn's birthday by presenting "The Creation" some time during October. The chorus consisted of four hundred voices and proved to be the feature of the performance, especially impressive were the various climactic episodes. The soloists were Greta Forst, a colorature soprano of the Vienna Opera, Felix Seinus, a Russian tenor, and Paul Knupfer, the basso of the Berlin Opera.

A very large audience assembled at Bluthner Hall to hear Conrad Ansorge in a Beethoven program. The features of the evening consisted of the G major concerto, the E flat major concerto and the Sonata op. III. The pianist impressed more by means of his temperamental faculties than by his technical facility.

Regarding Augusta Cottlow's recent appearance, Arthur M. Abell, the Musical Courier correspondent, says: "Augusta Cottlow's Berlin debut, which occurred at the third symphony concert of the Bluthner Orchestra, under the leadership of Joseph Frischen of Hannover, was an unusually brilliant and successful one. Contrary to custom, the distinguished young American pianist chose for her entree in the German metropolis a work that is generally eschewed by pianists for first appearances, namely, the Liszt A major concerto. Nevertheless, Miss Cottlow's success was a most emphatic one, and it certainly was well merited, for she displayed in her interpretation of the work admirable pianistic, musical and artistic qualities. The young artist has a wonderful sense of rhythm, and yet she plays with a great deal of freedom and with a very effective rubato. Her technic was brilliant and finished to remarkable degree, and her tone was full, round and singing. Her interpretation of the concerto revealed a superior order of musicianship and a fine sense of balance and finesse. All in all, it was a superb performance, and Miss Cottlow won for herself, according to Berlin standards, a place in the very front of women pianists."

On Saturday evening, October 23rd, took place the first concert of a series of three chamber music recitals by the Flonzaley Quartet in Berlin. Again the musical taste of the German public coincides with that of the American public in the matter of attendance at chamber music concerts. Notwithstanding the fact that the Flonzaley Quartet is well known throughout Germany as one of the finest chamber music organizations extant, the rank and file of the concert-going public was absent at this concert. So, you see, gradually this talk about the wonderful musical atmosphere is being thoroughly exposed as a snare and a delusion as far as concert attendance is concerned. A chamber music quartet, no matter how excellent it may be, has no more chance

to attract crowded houses in Berlin than it has in San Francisco, unless it is a sensation. The correspondent of the Musical Leader and Concert Goer says of this quartet: "In tonal balance and sonority they are unequalled by any one of the many chamber music organizations heard in Berlin during the course of the concert season. They play with splendid spirit and breadth, and yet this 'grosszugigkeit' is never responsible for any neglect of fine detail work, nor infinite dynamic shadings. Another thing in which they excel is the art of putting together interesting programs in such a manner that both classic and modern literature are represented." (Here we desire to ask the correspondent of the Musical Leader and Concert Goer whether she considers modern musical literature not classical. If so, this would indeed be a strange state of affairs.—Ed.) "The modern work of their first program was Dohnanyi's string quarter, a most interesting composition with a reflection of Brahms and Schumann in the first movement; the second, a 'Presto Acciacato' is most original, to which a Harlequin-like character is given by the clumsy caperings of the 'cello."

On Thursday evening, October 21st, Willy Burmester gave the first of his three violin recitals in Berlin, and as usual scored a most brilliant success. The program included Beethoven's C minor sonata, the Bruch G minor concerto, a group of charming old novelties which the violinist bimself discovered and arranged, and Wieniawsky's Faust overture.

At the second pair of concerts of the Berlin Royal Orchestra, under Richard Strauss, the program included the Tannhauser Overture, three movements from Berlioz' "Romeo and Juliet" symphony, and Liszt's "Faust" symphony.

At its first concert of the season the Bohemian Quartet played: String Quartet in E flat (Max Reger), "Florellen" Quintet (Schubert), and the quartet was assisted by Arthur Schnabel, planist and Max Poike, double bass.

Richard Strauss is now working on a new opera entitled "Stella and the Star." It is expected to be finished for production in 1912. It is said to be lighter and airier in character as either "Salome" or "Elektra."

"Izeyl," the new opera by Eugen d'Albert, was given its first performance at the Hamburg Stadt Theatre on November 6th. The success was not a sensational one. Edyth Walker sang the title role.

Among the artists who appeared in London recently are: Sammarco, Pachmann, Hambourg, Katharine Goodson, Liza Lehmann. Clara Butt, Paderewski and Ysaye. There are also concerts given by the London Symphony Orchestra.

The three-act play "Beethoven," which was reviewed in these columns last spring by A. L. Artigues, the Musical Review's Paris correspondent, will be presented in London during this month. The play deals with scenes from the life of the great composer.

Gertrude Rennyson, formerly with the W. H. Savage English Grand Opera Company, who has recently made such a distinct success in Germany and Belgium, is again scoring triumphs at the Covent Garden, London, with the Carl Rosa Opera Company.

A large and enthusiastic audience attended the first Sunday evening concert given by the London Symphony Orchestra at Covent Garden on October 24th. The program included the Leonore Overture No. 3, the Rienzi Overture, some dances from "Idomeneo," and the Pathetique Symphony.

Says the London correspondent of the Musical Courier: "A resume of the fifteenth season of the promenade concerts just ended shows that sixty-one concerts have been given, while the record of attendance was remarkable, so that artistically and financially this has been the most successful series. Mr. Wood has never been absent from the conductor's desk this season, and has made a point of conducting the second part of the program himself. There have been a large number of first performances. The Wagner Mondays and the classical Fridays have attracted much interest, and there was a performance of Smetana's complete "My Fatherland"

The Berlin correspondent of the Musical Leader and Concert Goer is authority for this item: "Felix Weingartner and Eric Schmedes were the victims of an accident in the Vienna Royal Opera last week, which, according to the latest reports,

will have serious results for Weingartner. During a rehearsal a wing fell, striking Weingartner, puring a renear-sal a wing fell, striking Weingartner and Schmedes, and working such havoc that the former is at present in a sani-tarium. His left leg, which was the injured member, was examined with Roentgen rays and two fractures were found.

Pablo Casals, the famous Spanish cellist, appeared in a concert in London about the middle of October and scored a great success as usual. *

From the Paris correspondence of the Musical Courier we cull the following: "Lillie Birmingham, a well known contralto singer of San Francisco, and her daughter, Alma Birmingham, a gifted pianist, have come to Paris to spend the winter.

Says the Leipsic correspondent of the Musical Courier: "The first chamber music concert of the Gewandhaus season was a program of Rameua, Bach and Mozart, played in the beautiful little chamber music hall. A cembalo played by Wanda Landowska of Paris had a large part in the proceedings. With the help of Julius Klengel and flutist Maximilian Schwedler, the program could include four Rameau "Pieces de Clavecin en Concert" for cembalo, flute and cello; the Bach Italian concerto for cembalo, the Bach B minor Sonata for flute and cembalo, and the Mozart B major sonata for piano. The concert was delightful."

Katherine Ruth Heyman, the well-known pianiste, passed through Berlin recently in company with Prince and Princess Bariatinsky on her way to St. Petersburg. She expects to give a series of concerts in the Russian capital and then return to London, where she will play the Delius and D'Indy concertos with the Beecham and Philharmonic Orchestras

The Lamoureux Orchestra, under the excellent direction of M. Chevillard, gave an interesting program on Sunday afternoon, October 24th, at the Salle Gaveau in Paris. The program was: Overture, "A Midsummer Night's Dream" (Mendelssohn), "Fervaal" (d'Indy, "Le Tzar Saltan" (Rimsky-Korsakow), Extract from "Die Walkure" (Wagner), and Second Symphony (Beethoven).

The Paris correspondent of the Musical Leader and Concert Goer says: "Christina Nilsson, whose real name is Sigird Arnoldson, returned after an absence of some years to Stockholm, and gave two concerts there this month. has touched very lightly the beauty of the famous diva, who is as great a favorite as in former years, and the charm of her voice and presence holds a hallowed spot in the memory of those fortunate ones who heard her twenty years ago. That the charm still remains was evidenced by the enthusjastic welcome she received at these two concerts, flowers and bravos were showerd upon her in equal profusion. The day following her appearances the king received the artist at his palace and offered his congratulations and autograph photograph of himself."

Mischa Elman, the famous violin virtuoso, was heard in Paris at the Salle Gabeau on October 13th. The program in-cluded works of Lalo, Bach, Gluck, Wilhelmj, Dittersdorf, Beethoven, Gossec, Wieniawsky, Schubert and Paganini.

There is a rumor in Paris to the effect that the entire Metropolitan Opera House Company of New York will come to France's capital during the spring of 1910.

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Whatever happens, DON'T MISS THE WULLNER CON-CERT.



NEW YORK'S MUSICAL CALENDAR.

NOVEMBER.

COVEMBER

11th New York Symphony Orchestra, afternoon, New Theatre, 11th Mr. and Mrs. David Mannes, sonata recital, exeming, Stuyvesant Theatre, 16th - Isadora Duncan and the New York Symphony Orchestra, afternoon, Mctropolitan Opera House, 16th Miss. That C. Phillips, song recital, evening, Mendels-16th New York Symphony Orchestra, evening, Carnegle Hall, 17th—Mme Yolanda Mero, piano recital, afternoon, Mendelssohn Hall.

18th—Russian Symphony Orchestra, evening, Carnegle Hall, 18th—Russian Symphony Orchestra, evening, Carnegle Hall.

11att.—Russian Symphony Orchestra, evening, Carnegie Hall. 19th -New York Philharmonic Society, afternoon, Carne Hall.

Hall.

20th - Rachmaninoff, piano recital, afternoon, Carnegie Hall.
21st - New York Philharmonic Society, afternoon, Carnegie Hall.
21st - New York Philharmonic Society, afternoon, Cernegie Hall.
23d - Mme, Yolanda Mero, piano recital, afternoon, Mendelssohn
Hall.

Hall.
23d Kneisel Quartet, evening, Mendelssohn Hall.
24th-Miss Leontine de Ahna, song recital, evening, Mendelssohn Hall.
25th-New York Philharmonic Society, evening, Carnegle Hall.
26th New York Philharmonic Society, afternoon, Carnegle Hall.

26th—People's Symphony Orchestra, evening, Carnegie Hall.
27th—Young People's Symphony Orchestra, afternoon, Carnegie
18th—New York Symphony Orchestra, afternoon, New Theatre,
29th—Miss Elizabeth King, song recital, afternoon, Mendelssohn
29th—Miss Elizabeth King, song recital, afternoon, Mendelssohn

11all. 29th—Mendelssohn Glee Club, evening, Mendelssohn Hall. 30th—William A. Becker, plano recital, afternoon, Mendelssohn Mendelssohn Glee Club, evening, Mendelssohn Hall. 30th—New York Symphony Orchestra, evening, Carnegle Hall.

DECEMBER.

1st—New York Oratorio Society, evening, Carnegie Hall.
2d—Emilio de Gogorza, song recital, afternoon, Mendelssohn
Hall.
2th—Aussian Symphony Orchestra, evening, Carnegie Hall.
5th—Volpe Symphony Orchestra, afternoon, Carnegie Hall.
5th—New York Symphony Orchestra, afternoon, Carnegie Hall.

5th—New York Symphony Orchestra, afternoon, The New Theatre, 8th—New York Philharmonic Society, evening, Carnegie Hall, 9th—Boston Symphony Orchestra, evning, Carnegie Hall, -22

New York, November 18, 1909.

The second week of the season at the Manhattan Opera House opened Monday evening with "Lucia," with Mme. Tetrazzini in the title role and Messrs. McCormick and Samarco as her associates. Last night Massenet's "Sapho" had its first performance in New York. Mary Garden, Mr. Dalmores and Mr. Dufranne were the chief singers. The other performances of the week are "Ia Traviata" on Friday night and "Herodiade" Saturday afternoon. On Tuesday night "La Fille de Mme. Angot" was given with a strong cast of opera houffe singers. On Saturday night "La Massociata" opera bouffe singers. On Saturday night "La Masocotte."

The opening of the season at the Metropolitan Opera House was effected Monday night, when "La Gioconda" was the was effected Monday night, when "La Gioconda" was the opera, with Mmes. Destinn and Homer, and Messrs. Caruso and Amato in the cast. Wednesday, "Otello," Mme. Alda and Messrs. Slezak and Scotti. Thursday, "La Traviata," Mme. Lipkowska, Mr. Caruso and Mr. Amato. Friday, "Madame Butterfly," Mme. Destinn, Mr. Martin and Mr. Amato. Saturday afternoon, "Lohengrin," Mmes. Fremstad and Homer, and Messrs. Jorn, Forsell, Hinckley and Whitehill. Saturday evening, "La Boheme," Mmes. Nielsen and Alten and Messrs. Bonei Scotti Didur and Pini-Corsi Alten, and Messrs. Bonci, Scotti, Didur and Pini-Corsi.

Mme. Sembrich gave a song recital at the Brooklyn Academy of Music last night.

The operatic season at the New Theatre began on Tuesday evening with a revival of Massenet's "Werther," with Miss Farrar and Messrs. Clement, Gilly and Pini-Corsi. Oo Wednesday at 2 o'clock "The Bartered Bride" was given with the cast of last season at the Metropolitan Opera House.

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TICKET OFFICES

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Sergel Rachmaninoff, the distinguished Russian pianist and composer, will give his first piano recital at Carnegie Hall next Saturday afternoon. His principal number will be his sonata in D minor, opus 28. He will play also a group of his preludes

Yolanda Mero, the Hungarian pianist, gave a recital in Mendelssohn Hall yesterday afternoon. Her program con-tained works by Bach, Mendelssohn, Schubert, Chopin, Dohmanyi, Rachmaninoff and Liszt.

The first concert of the Kneisel Quartet's eighteenth season in this city will take place at Mendelssohn Hall on Tuesday evening, November 23. The program will be as follows: Sgambati's quartet in C sharp minor, Saint-Saen's piano quartet in E flat and Beethoven's C minor quartet, opus 18 No. 4.

The first sonata concert by Mr. and Mrs. David Mannes took place at the Stuyvesant Theatre Sunday evening. sonatas played were the A major of Brahms, the C minor of Beethoven and the D major of Pierne.

The first subscription concert of the Russian Symphony Society takes place at Carnegie Hall tonight. The program: Overture, "Orestes" (Taniev); Variations for strings (Arensky); Piano concerto, G major (Tschaikowsky), Yolando Mero; Symphony No. 6, "Pathetic" (Tschaikowsky).

The first concert of the New York Symphony Orchestra at The first concert of the New York Symphony Oriestra at the New Theatre took place Sunday afternoon at 3 o'clock. The soloist was the violinist, Fritz Kreisler. The program was as follows: Symphony No. 5, in C minor (Beethoven); Concerto for violin (Beethoven), Fritz Kreisler; Overture, "Leonore" No. 2 (Beethoven).

This concert marked the opening of the New Theatre as a concert hall, the first concert of the Sunday afternoon series having been given in Carnegie Hall because of the work of preparation which was in progress on that Sunday for Monday's theatrical performance. The first concert of the Tuesday evening series was given at Carnegie Hall on the evening of November 16 at 8:15. Kreisler was again the soloist, repeating the Beethoven concerto.

The Philharmonic Society, under Gustav Mahler's direction, will give the first of the Beethoven programs in the cycle which it has in contemplation on Friday afternoon, November 19, in Carnegie Hall. The programme will include the "Leonore" overture, Nos. 1, 2 and 3 and the overture to "Fidelio," which was written some time after the "Leonores." By placing these compositions all in one program, which has not been done for some years past, Mr. Mahler believes the opportunity afforded for direct comparison will bring more clearly the individual beauties of each work. nounced further that the reading which the new Philharmonic conductor will give to Beethoven will differ radically from the interpretations of other great musical leaders. It is also announced that the wood winds have been doubled for this concert, "a musical departure never before introduced in this

Emilio de Gogorza has returned to New York with an entirely new repertory of musical novelties which he intends singing here when he gives his first recital of the season in Mendelssohn Hall on Thursday afternoon, December 2.

For the remaining weeks of the current year the Board of Education has arranged a number of special lectures for adults in the various boroughs in its regular free public lecture courses. Among the lecturers will be Frederic Red-dall, Mr. and Mrs. William B. Humphrey, Mr. and Mrs. Bar-clay Dunham and G. Aldo Randegger. The feature of the free music lectures for the coming week will be a large number of national folk songs. The following are the lectures sched-

Tuesday, Nov. 16—"Die Meistersinger," illustrated by piano selections, by Miss Pearl Cleveland Wilson, at Riverdale Hall, Riverdale avenue and 260th street.

Wednesday-"Modern Instrumental Composers-Brahms, Part I," illustrated by musical selections, by Daniel Gregory Mason, at the Young Men's Hebrew Association Hall, 92d street and Lexington avenue. "Folk Songs of Russia," illustrated by songs, by Lewis W. Armstrong, at Public School 37, 145th street, east of Willis avenue.

Friday—"German Songs," illustrated by songs, by Miss Eva Emmet Wycoff, at Public School 90, 148th street, near Eighth avenue. "American Composers," illustrated by songs, Miss Evelyn Chapman, at the Young Men's Benevolent Association Hall, No. 311 East Broadway.

Henry Hadley, the American composer, who is now the conductor of the Seattle Symphony Orchestra, has had his tone poem "Salome" produced recently at the musical festival, at Newcastle-upon-Tyne. Says "The London Times":

"The other new work, a tone poem by an American composer, Henry Hadley, was new only as far as Newcastle was concerned, for it was given not long ago at a promenade con-cert in London. It is founded on the same play as Strauss's 'Salome,' and is said to have been composed before that notorious work was brought out. It is, like many hundreds of modern pieces, more remarkable for luscious scoring than for melody, invention or beauty of any kind, apart from beauty of coloring, such as is to be found in the dance section or in the means by which the decapitation of John the Baptist is represented—means hardly less grotesque than those used by Strauss. The work was excellently played."

The Manuscript Society will give the first private concert of its twenty-first year this evening at the National Arts Club, Gramercy Park. Songs by William G. Reynolds, of Tacoma; Eleanor Everest Freer, of Chicago, and Dr. S. N. Penfield, of New York; piano pieces by Ernest R. Krueger, of St. Louis, and a sonata for piano and violin by Henry M. Gilbert, of New York, will be sung and played. The artists engaged in the program are Florice Chase Haight, soprano; Elizabeth Morrison, mezzo-soprano; Lisette Frederic, violinist; Charles Darbyshire, barytone; Paul Tietjens, pianist, and the composers. The usual refreshments will be served at the close of the program, which will be in charge of F. X. Arens, president.

Louis Arthur Russell, director of the Metropolitan Music Schools, announces a series of recitals by the faculty and senior students of the schools, to be given in Manhattan and other cities during the coming winter. The first of the series will be given in Hallet & Davis Hall, Newark, to be followed by matinees and evening musicals in Wissner Hall, Aeolian Hall, Manhattan, and Wallace Hall, Newark, N. J. grams will be made up in characteristic ways, "Composers' nights," "musical eras." etc. The isometric ways. nights," "musical eras," etc. The important features of the concerts will be vocal, pianoforte and violin solos and ensemble numbers; also the Ensemble Circle of pianoforte players, who will play a variety of classical music-two, three and four pianos in unison and four pianos with four hands. Particulars regarding these recitals may be obtained at the Carnegie Hall office of the schools. - 22

Reports of Miss Fay's reception in New York on her arrival there from this city last week also reached here yesterday, and show the enthusiasm with which she is regarded in musical circles in the Eastern metropolis. Miss Fay's visit to the Metropolitan Opera House during a rehearsal of "Lohengrin" was particularly described.

"Our Fay! Our Fay! Brava!" greeted the California singer as she made her appearance behind the scenes, where were many whom she had met in Europe and knew well. All crowded about her, and there was quite a family reunion. Afterward the Metropolitan singers gave her a dinner at one of the big hotels.

On next Monday evening Miss Fay is to open the grand opera season at Munich, on which occasion Emperor William and many other distinguished persons will be present. after the Munich season is opened Antone Dipple will go there from New York and will submit to the Court Theatre directors a proposition for the appearance of Miss Fay at Munich as well as at New York during the three years from 1912 to 1915.

As the New York season lasts for only three months, Dipple will propose to sublet Miss Fay, to use a commercial rather than an artistic term, to the Munich theatre for the seven months of their season. It is thought that the Munich directors will very gladly accept such an arrangement.

It is understood that the Metropolitan's concert with Miss Fay is very handsome in its financial terms. The California singer will spend the time when she is not filling her two engagements in her native city.

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GEORGE HAMLIN, THE GREAT AMERICAN TENOR.

For a number of years our American prima donna has been accepted throughout the of music. The art of Nordica, Eames, Farrar. Mary Garden and others has been recognized by the critics of both Europe and America. Several of our baritones and bassos, such as David Bispham, Allen Hinckley, Leon Rains and others have won renown on two continents, but thus far but one American tenor has succeeded in gaining a firm position on the ladder of musical fame abroad, and that is George Hamlin. What is furthermore to this artist's credit, is that his success abroad was not made in opera, but in the far more difficult line of lieder singing. To make a success in Berlin with "lieder" and particularly with Strauss compositions, is no small thing, and our own American George Hamlin did it with

Mr. Hamlin possesses in the first place a beautiful tenor voice; secondly, it is well trained; thirdly, he is a fine musician, and fourthly, as Philip Hale expressed it in the Boston Herald a few weeks ago, "He sings with brain and heart." Here is what Hale wrote: "Mr. Hamlin's interpretation was eloquent. He has brains and heart. His versatility is marked; his tenderness is not sentimentalism; his strength is truly virile."

Wherever Mr. Hamlin appears he gets the best of notices, and after reading and hearing about his splendid voice and excellent work for a number of years, San Francisco music lovers will be glad to hear him, especially as recitals by tenors are very rare. In fact, we think that this is the first time that a world-renowned tenor has appeared in recital in this city. With Mr. Hamlin will appear Edwin Schneider, a young American pianist and composer, whose name is appearing on many programs now. His charming song, "Flower Rain," was one of the special hits of the Jomelli concerts.

Mr. Hamlin is announced for three recitals at the Novelty Theatre, the dates being next Thursday night, Dec. 2, Sunday afternoon, Dec. 5, and Tuesday night, Dec. 7. His programs are of exceptional interest, and are indeed varied, for he will sing works rarely, if ever, heard here before. Here is the opening program, the special features of which are the old German songs and Sir Arthur Sullivan's exquisite setting of Tennyson's "Songs of the Wren." Our music lovers know considerable about Sullivan, the writer of comic operas, but his serious numbers are too seldom heard here.

Die Linde im Thal, Lindenlaub (Old German); O Sleep, The Trumpets Loud Clangor (Handel); Im Abendroth (Schubert); Stille Thraenen, In's Freie (Schumann); Es Blinkt der Thau (Rubinstein), Botschaft (Brahms), Im Kahne (Grieg), Heimliche Aufforderung (Strauss); Morning

Hymn (Henschel); At the Window, Gone, Marriage Morning, from Tennyson's "Songs of the Wrens" (Sullivan); The Crying of Water (Campbell-Tipton), Your Eyes, Flower Rain (Edwin Schneider), The Lamp of Love (Salter).

For the Sunday concert the following program is promised and it will certainly be interesting to hear Mrs. Beach's "The Year's at the Spring" sung by a male voice.

Deh piu a me non v'ascondete (Buonocia), Rendi'l sereno al ciglio, from "Sosarme" (Handel), Ein frohlich Gesang (Old German); Der Musensohn, Dass sie hier gewesen, Der Wanderer an den Mond (Schubert), Provencalisches Lied (Schumann); O Komm im Traum, Jugendglueck (Liszt), Jaegerlied, Er ist's (Hugo Wolf); Fair House of Joy, Weep You No More (from Seven Elizabethean Lyrice), O Mistress Mine, Blow, Blow, Thou Winter Wind (from three Shakespeare Songs), (Roger Quilter); Hymn to the Night, written for and dedicated to Mr. Hamlin (Campbell-Tipton), In Moonlight (Elgar), Flower Rain (Schneider), The Year's at the Spring (Beach). For the final concert the following list of works has been

Lachen und Weinen, Nacht und Traume (Schubert), Meerfee, Auftraege (Schumann); Feinsliebehen (Volkslieder),



GEORGE HAMLIN

America's Greatest Concert Singer, at the Novelty Theatre, Commencing Thursday Night, December 2.

Mein Maedel hat ein Rosenmund, Minnelied, O Lieliche Wangen (Brahms); Zueignung, Morgen, Die Nacht, Caecilie (Strauss); To Julia: Cycle, (a) The Bracelet, (b) The Maiden Blush, (c) To Daisies, (d) The Night Piece, (e) Julia's Hair, (f) Cherry-Ripe, from Robert Herrick (Roger Quilter); My Ships that Went a-Sailing (Lohr), Across the Hills (Rummel), Homeward (Campbell-Tipton), Black-Eyed Susan (Schneider), The Call of Spring (Daniels).

Certainly these are three programs of gems, and both English and American composers are given due recognition. The prices for the Hamlin engagement will be \$1.50 and \$1.00, and seats will be ready Monday morning at Sherman, Clay & Co.'s. On Wednesday afternoon, December 8, Mr. Hamlin will sing in Oakland at Ye Liberty Playhouse, repeating the opening program above. The concert will be given at 3:15 and seats may be secured at the Oakland theatre box office. While it is true that the Hamlin concerts follow closely the Wullner ones, they are of quite a different style, and no music lover can afford to miss hearing at least one program by America's greatest tenors, and one of the most artistic singers before the public.



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JULIAN JOHNSON INTERVIEWS FERRIS HARTMAN

Julian Johnson, the brilliant dramatic and musical critic of the Los Angeles Times published an extensive interview with Ferris Hartman in that paper last Sunday, Oct. 31, which is so interesting that we consider it worth while to publish it in this department. Says Mr. Johnson:

Ferris Hartman is going to have a new theater. He says so himself. Just where or exactly when, he does not say. The other afternoon, in his little upstairs office at the Grand Opera house, we were discussing ways and means—the entirely independable way of public taste, and the sometimes limited means of managers to properly meet that taste.

"I believe in Los Angeles," said Hartman, "to the extent that I believe Los Angeles believes, and will continue to be-

lieve, in me.

"But, as Joe Weber says, 'let me hurry to explanation it.' I don't mean that I want them to believe so much in my personal endeavors, or the exact week-by-week production, as in my determination to give the town a musical stock company, and to maintain here a light-opera repertoire of the highest standard. I am pretty sure I have a theater coming. I have people interested. I am considering several good locations. When I get a theater I can make productions more elaborate. The can have more art put into costuming. I can get better results generally."

Mr. Hartman is a brave pioneer, and absolutely the only unselfish man I ever knew to embark on musical-comedy seas. Hartman is a fanatic, if you like—at any rate, a man obsessed by one idea; to maintain his company, to hold it, to devote everything but his living to that company, to keep it in shape for the eventual big city that is now marching down the corridor of the future right in our direction.

ridor of the future right in our direction.

"We have shortcomings," says he, "but are endeavoring to form the nucleus of future greatness. The testimonial of public appreciation that we have received so far this season is the best indication of our advance in the quality of productions, and likewise our brightest hope for the future."

While in the East a year ago I visited a number of cities, in some of which there were musical stock companies, or organizations alleged to be musical stock companies. I saw none comparing with Hartman's, either in general efficiency or usual smoothness of performance. Therefore I assert, and without much fear of contradiction, that Hartman has the best organization of its kind in the country today. Last year Mr. Hartman was handicapped by a lack of pieces. This season he has overcome that handicap, and has the best repertoire open for stock purposes. All things really distinctive and worth while are one-man enterprises. By that I mean that they feel the characterizing, dominating influence of one man, at least. Hartman's company is distinctive and original. It is unique. It is Hartman.

Hartman is the nicest comedian I ever met. Most comedians, when they have attained the reputation and experience of our subject usually retire turtle-like within themselves, and of them their associates speak only evil. The average well-known comedian, off-stage, is apt to be one of three things: a distinctly superior being, a grouch, or a person of such eccentric conduct that he is open to the charge of perpetually acting. The comedy star is indeed a star to his company, twinkling afar, retiring to his summer home at the end of the season, condescending to consult with his managers late in the summer, and rowing with the resident property men, electricians and ornestra leaders through the dreary winter.

Mr. Hartman, however, is a sort of father-confessor to his organization. The Hartman company is a family affair, and when I say that I'm not indicating Mrs. Josie Hart-Hartman, nor brother-in-law Walter de Leon, nor cute little sister-inlaw Muggins Davies-but rather an organization knit closely together by the bonds of kindly companionship. Some of our ethical lecturers, you know, find the horror unspeakable. morally concerned, to be a musical playhouse. Just for their own edification, I wish that some of these had cognizance of the Hartman system. If any over-bold mash-notes ever got across those foot-lights it is because somebody forgot to watch. Not that the actor-manager makes a round of stern parental chaperonage each day—not at all! But it is understood that all people who enter his company are, primarily, ladies and gentlemen, attending to the business of acting in a businesslike way, and not lingering in the glare of the fes-tive spot because of some constant and profitable attendant on the other side of the orchestra.

This is the sort of thing that makes the average musical company an absolutely impossible herd when artistic representations are attempted. You may get a corterie of baldheads when the ponies and the show-girls have "friends in front," but you won't get good results on the stage. At least, this is Hartman's theory, and it is a pretty sound one.

"I'm glad to see that the form of light musical entertainment is changing from absurdity to realism," said he, after we had discussed many other things for and against.

"It is now posible for a musical comedian to be a human being, wear honest-to-life clothes and express some semblance

of sanity in his lines.

"You know the old recipe for comic opera was always the same—a desert isle—a cannibal king, a doddering prime minister, a stranded naval lieutenant, a cranky maiden aunt with a parrot, natives galore in fez or fuzz, the timely crew of civilized sailors, and of course a 'beauchus creechure' whose principal duty it was to warble and fall into the lieutenant's arms at the critical, climactic moment.

"Now, isn't it a wonder that reality never suggested itself as having humorous possibilities to those old-style comicopera makers? Nowadays we build our musical pieces on a street, in a store, in an office, at a summer resort—at any rate, somewhere that's real, with a subject that is at least possible and contemporaneous, and with action such as human beings have occasionally been known to indulge in.

"Furthermore, reality is getting pretty close to art in some cases. In 'The Girl from Kay's' Sam Bernard played 'Piggy' Hoggenheimer, a character with a touch of something other than mere burlesque humor about him. In Europe recently I saw 'Der Rastelbinder,' in which the chief character is a quaint, realistic old Jew—not only humorous, but pathetic—and there you have the ideal possibility, for humor and pathos combined offer the mightiest possibilities to any actor of any decsription.

MADAME ARRAL'S NEW YORK DEBUT.

The New York Musical Courier Gives a Very Intelligent and
Reliable Report of the Distinguished Diva's
Metropolitan Appearance.

(From the Musical Courier.)

When an artist appears before a New York audience for the first time two things must be taken into considerationfirst, a consciousness on his or her part of the fact that he or she faces a discriminating public; second, the remembrance on the audience's part of the fact that it has been listening to the world's greatest artists for years and, therefore, is somewhat prone to render a too hasty verdict and not infrequently an unjust one. With this in view the writer may consider the effort of Blanche Array, who made metropolitan debut last Sunday afternoon at Carnegie Hall. She was welcomed by an audience of goodly proportions, which manifested in no small manner its appreciation of this lady's talent. Any one, therefore, who submits himself and his art to an audience of connoisseurs and musicians must be not only sure of himself, but sure of his art. So many of even the best have displayed a nervousness and a lack of self control when under such an ordeal that their efforts have been seriously marred, and, in consequence, the result has been disappointing to hearer as well as to performer. In this respect Madame Arral proved herself an exception. demeanor was imposing, not the slightest evidence of uncertainty or nervousness could be discovered. Her equipoise was perfect; her every utterance impressive and convincing. She at once secured the sympathy and good will of her auditors, and as she progressed in her program she carried them with her completely, fully sustaining the reputation that had preceded her. A woman of stately bearing, gracious in manner and serious in purpose, Madame Arral created a most favorable impression, and the high place she has attained elsewhere cannot be denied her here. She is a decided addition to the ranks of high class vocalists, and will not fail

to delight and please all who hear her. In her first number, "Air d'Ophelie" (Hamlet), Madame Arral disclosed a voice of agreeable timbre which she used with good taste and excellent judgment. It has been well trained, and, therefore, is susceptible of considerable dexterity and fluency. She is mistress of her art and emits a large and sonorous tone which is noblest in the lower register; thus, her broad cantilena is more satisfying than her coloratura, for, as with all great artists, she has limitations, and they are more apparent when she essays the bel canto style. She enunciates clearly and distinctly, a most agreeable but altogether too uncommon accessory nowadays. She gave every evidence of having been a deep student, like other well equipped vocalists, and brings to bear upon all her work a marvelous skill, employing every device of the singing art to achieve the end.

Mozart's "Voi che Sapete" was rendered smoothly and gracefully, but with Massenet's "Au Cour La Reine" ("Manon") she put forth her best effort, and a splendid one it was.

Mrs. Nellie Widman Blow, whose excellent contralto voice was the subject of an item in this column a short time ago, expects to give a vocal recital under a local management a few weeks hence.

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It takes all kinds of people to make a world. This well-known platitude is particularly striking to those who follow the course of a musical season. In order to gain publicity and make talk a good many people are willing to think out all kinds of schemes, no matter how visionary and impossible their success may be. Such a scheme has been published in several of the Los Angeles papers. The idea is this: An American violinist by the name of Ralph Wylie, a very good name for the purpose, by the way, wants to give daily chamber music concerts at the liberal admission fee of ten cents. With the exception of William Edson Strobridge, the organization of this chamber music quartet includes entire strangers to the city of Los Angeles.

These events are to be called rehearsals, and in case of a daily occurrence of the same, they can not be anything but rehearsals. On the part of those in attendance they will form a sort of lesson in chamber music and ensemble playing, and as lessons they no doubt serve their good purpose. But why it should be possible to gain instruction (for illustration is the best kind of instruction) for ten cents, while any other kind of instruction ranges from two dollars to five dollars a lesson, is not quite clear to us. It would almost appear as if the promoters of this scheme considered chamber music

less valuable than any other kind of music.

But we will suppose that this arrangement of nominal admission fees is made in order to give those unable to pay high prices an opportunity to hear chamber music. The question is: Do such people want to hear chamber music? We have known of instances where in San Francisco the prices for regular chamber music concerts have been reduced, for the benefit of pupils, to twenty-five cents. This reduction did not bring any new class of people into the chamber music hall, but it simply gave those people perfectly willing to pay seventy-five cents and a dollar an opportunity to save some money. The general public is not interested, nor will it ever be interested, in chamber music, as is evidenced by reports from the Berlin season in another column, where even the wonderful Flonzaley Quartet could not attract unusually big audiences. It has long been recognized as an established fact that the public does not care to listen to chamber music, and we venture to predict that it never will care for this highest class of music, because it simply does not appeal to the musically uneducated mind. And it is absolutely impossible to force anything down anyone's throat when they have made up their mind that they do not care for it.

So the series of chamber music rehearsals given by Mr. Wylie and his associates in Los Angeles will simply resolve itself into a series of ensemble lessons at ten cents each person which will last just so long as the members of the enterprise are willing to rehearse the classics. If they be lieve that by permitting people to attend their rehearsals at ten cents each they will arouse in them sufficient interest to make them attend regular chamber music concerts in future at higher prices they are mistaken, for the majority of people attend chamber music concerts upon compulsion, and only say they like them, because they want to appear as people superior in musical intelligence than they really are. Way down in their hearts they are bored with chamber music, for they will never understand it unless they have studied music from its theoretical and ethical point in such a manner as to follow the architectural structure of a chamber music quartet. It is the intellectual character of a chamber music quartet rather than its musical character that forms its distinguishing feature, and for this reason chamber music recitals will never become a popular feature. Chamber music will only be really successful as an intellectual feast for a few splendid musicians in each other's private homes or for a few select members of the musical public who are thoroughly versed in musical composition.

* * *

A complimentary concert was given in honor of Miss Helen Tappe at the home of Mr. and Mrs. George Birkel. The program was a long and varied one and the singer, ably accompanied by Mrs. Lott, delighted all those in attendance at this successful affair.

Archibald Sessions, the well-known and accomplished Los Angeles organist, gave the seventy-seventh organ recital at Christ Church last week. Mr. Sessions and a number of his friends seem to feel that this paper has been treating them unjustly by pointing out the futility of free recitals. They say that there is a State law which prohibits entertainments of any kind to which admission is charged at churches, as the latter are exempt from taxation, and consequently can not earn money through outside influences. The Auditorium, say these people, is entirely to expensive to rent, while the same is said of the Simpson Auditorium. Thus the paid organ recitals are out of the question. Now Mr. Sessions and his friends claim that it being impossible, by reason of the law, to give paid recitals in churches, and it being impossible to use the big outside organs by reason of the prohibitive rents charged, he is compelled to give recitals where a col-

to put a coin in the plate, Mr. Sessions and his friends contend that these concerts are really paid ones. So in justice to all parties concerned, we are willing to print here the other side of the question; but we still contend that free recitals of any kind are undignified, and the organist of a church has ample opportunity to make himself heard at both

lection is taken up and thus leave to those in attendance to

either make his recitals free ones or paid ones. Inasmuch as most people are not so narrow or unreasonable to refuse

the regular and special musical services

The first concert of the fourteenth season of the Ellis Club J. B. Poulin, director, took place at Simpson Auditorium on Tuesday evening, November 9th. As usual, the auditorium was crowded with interested and delighted auditors and the club proved to be in excellent condition both as to voice and ensemble work. The soloists were: Mrs. Mary Le Grande Reed, soprano; Harry Clifford Lott, baritone; Walter F. Skeele, organist. Mrs. Reed made an excellent impression by reason of her pliant, penetrating soprano voice, and her personal charm that she involuntarily infused in her work. She sang Tschaikowsky's "Adieu Forest," Mrs. Beach's "Ah, Love, but a Day," La Forge's "Like the Rose Bud" and Rogers' "Love has Wings." The most important feature among the chorus works was Max Bruch's "Fritjof," Mr. Lott singling the baritone part and Mrs. Reed interpreting the part of Ingeborg. Both artists had ample opportunity to display the advantages of their splendid vocal training and possessing a natural organ, they made a most excellent impression upon their hearers. The chorus, under Mr. Poulin's judicious leadership, really had reason to be proud of its achievement. Other choral numbers on the program were: "Gaily We Ride," by W. Sturm, and Strauss familiar "By the Beautiful Blue Danube."

Ellen Beach Yaw gave a concert at Simpson Auditorium on Monday evening, November 8th, before an audience that nacked the big place from pit to gallery. This surely dempacked the big place from pit to gallery. This surely demonstrates the immense popularity which this splendid artist enjoys in Southern California, and we maintain that anyone who can attract a monster audience in Southern California and arouse the same to a certain pitch of enthusiasm must possess certain artistic qualifications worthy of exposition. Miss Yaw has improved considerably since her previous appearances, although the latter occurred but a year apart. She has naturally acquired more poise and more maturity, and with these splendid additions she has also brought her voice to a position of increased volume. She has always been an artist of exquisite colorature equipment, and she always has used the latter in the most refined and musicianly manner. It is a mystery to us that notwithstanding Miss Yaw's unquestionable artistic superiority, she should not yet have attained that distinction among the artists of the day which her unquestionable artistic resources entitle her to. Nielson, who is to appear at the Metropolitan this season, is not by far the artist that Miss Yaw is, and nevertheless she secures opportunities which seem to be denied to the better secures opportunities which seem to be denied to the better artist. Somehow we can not but assume that Miss Yaw's time will come and that, at the proper time and the proper place, she will conquer for herself that position which is hers by right of ability. The program presented by Miss Yaw on the above occasion was: Mad Scene from Lucia (Donizetti), "Who is Sylvia" (Schubert), Hark, Hark, the Lark (Schubert), "Vergebliches Standchen" (Brahms), Miss Yaw; Flute, Andante and Scherzo (Ganne), Jay Plowe; Ah, forse that (Lar Traviata), Cradle Song (Tschalkowsky), Swiss Echo Lui (La Traviata), Cradle Song (Tschaikowsky), Swiss Echo Song (Eckert), Miss Yaw; Flute, Melody (L'Tourneaux), Mr. Plowe; "Le Bonheur est Chose Legere," with flute obligato (Saint-Saens), Villanelle (del'Acqua), Miss Yaw.

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Edited by JOSEPH M. CUMMING

THE SOUL KISS—After seeing "The Soul Kiss," which opened at the Garrick last Sunday night, one can't help asking the question, "Did such a show really run a year in New York?" If it did, it must have been either because a lot of risky stuff has been left out in this monumental piece of stupidity that we saw last Sunday, or they must have had an exceedingly clever lot of people who performed the miracle of making something out of nothing, or else New York audiences are the champion good things of the country. And to think that the libretto is by Harry B. Smith, who, unless I greatly err, was the librettist of "Robin Hood"—which reminds me of Drydem's lines about the defeated king.

"Fallen, fallen, fallen, fallen, Fallen from his high estate."

On the way home I stepped into a cigar store near the theatre and listened for a few minutes to about as disgusted a crowd as you ever saw. As one of them put it, "We went and paid good money to see it and by tomorrow night they'll be handing out passes to get anyone into the house."

Some years ago there used to be a building on the present site of the Emporium, in which there used to be a number of what were called "Dime Shows"; the attractions usually were alleged freaks such as howling dervishes, three-legged human beings, mermaids, sea serpents, etc. If you had a sense of humor most of them were such gigantic fakes that after realizing how you had been played for a sucker you went out laughing at the nerve of the showman. This show is in the same class, only you get stung for a dollar and a half, and have to sit there till eleven p. m. in the vain hope taht something will happen that will relieve the tediousness.

I felt that it was up to me to get there the first night, for fear they would play the same game as the play that started the censorship agitation-go the limit the first night, get roasted in the press, and then cut it down to somewhere near decency. If you will pardon so much reference to myself I want to say that when I appeared before the Supervisors in opposition to the bill for a censorship of the theatre and when I claimed that we were under no danger of invasion from nasty plays, one of the ladies present asked me in a manner designed to crush me completely, "Have you seen "The Soul Kiss'"? Who in the world ever gave the lady such an idea—why, outside of one ten-second vulgar pose, it wasn't racy enough to keep you awake.

To get back to the censorship idea. Maybe it would be a good idea to have it after all. The government busies itself a good deal now protecting us from all sorts of schemes to separate us from our money, the slot machine has gone, the race track has been legislated against, how would it do to have a Board of Censors to protect us from losing good money on "bum" shows?

Eastern reviewers have been extravagant in their praises of Adeline Genee, the dancer in this play, and her art may have helped the play to its big run, but her substitute, Mile. Pertina, while she gives you the impression that she is working very hard to please you, has yet to learn what it is to be graceful. There are a few witty lines to it, one pretty scene of New York at night, one or two fairly good actors—oh, what's the use of talking about it at all.

NEXT WEEK'S ORPHEUM ATTRACTIONS—The Orpheum announces for next week a fine list of attractions. William H. Thompson, who in his line of business is unequalled in this country, will appear in a one-act play by F. D. Bond, called "Pride of Regiment," which scored a tremendous hit at the Haymarket Theatre, London, where it is now in the fourteenth month of a prosperous run. Mr. Thompson has in

the role of an army veteran a character peculiarly suited to his splendid ability, and one which has enabled him to gather laurels. He is sure of a most cordial welcome, for he has many histrionic triumphs to his credit here, the most notable one perhaps being the Cardinal in "A Royal Family," which is one of our most delightful stage memories. He will be supported by those sterling artists, Miss Lauretta Allen and Mr. Fred J. Weber.

Dan Quinlan and Kellar Mack, two celebrated minstrel stars, will entertain with a skit entitled "The Traveling Dentist." Mr. Quinlan is said to be a great laughing hit in the name part, while Mr. Mack, who is a gifted composer, introduces several of his own musical numbers with pleasing effect. The Two Bobs is the sobriquet selected to announce Bob Adams and Bob Alden, two well known and popular writers of lyrics and jingling tunes. Mr. Adams, who in association with Mr. Hough, has written many musical successes like "The Time, The Place and The Girl," "A Stubborn Cinderella," "A Winning Miss," "The Girl Question" and other La Salle street triumphs in Chicago is one of the Bobs, while the other, Mr. Alden, is responsible for the music of "Not Because Your Hair is Curly" and other catchy tunes that the whole country has whistled.

Mabel McCane, a small demure lass, who has attained considerable prominenence in Eastern musical comedies, will contribute to the new bill. She sings her own songs exclusively, the arrangement for them having been made by Frederick Peters. Next week will be the last of Ben Welch, Vittoria and Giorgetta, Katchen Loisset, her pigeons and her trained dog "Honey," and John B. Hymer and Co., in their great comedy hit, "The Devil and Tom Walker." A new series of motion pictures will wind up one of the best entertainments in the history of vaudeville.

DR. WULLNER, DRAMATIC SINGER-Not having seen the editor of this paper since the Wullner concerts last night (Tuesday) I do not know just how enthusiastic he is over that remarkable performance, but I assume that, like everyone else, he was swept off his feet, and is now trying to come down to earth again in time to write his impressions No doubt his article will go into rapfor this week's issue. turous details of phrasing technique, etc., which are of the utmost interest to the musician, so this is to be a few words on how he impressed me from the dramatic standpoint. If Wullner were a Frenchman or an Italian he would depend to some extent for his effects on the use of his hands and on movements about the stage, but being German he stands in one position with his hands in front of him and depends on his mobile face and the exquisite control of his tones to drive home his interpretations. That voice is simply wonderful, the way he uses it to express the horror of the soldier who has shot his friend in "Der Soldat," the stirring and martial ending of "Die Beiden Grenadiere," the lover's entreaty in "Caecilie"—I might go on and say something about everyone of the twenty-four songs on the program, each one of which left a clear-cut different from every other one.

Having but a slight acquaintance with German, I can not speak of his pronunciation, but I can testify to his beautifully clear diction. Manager Greenbaum thoughtfully provided everyone with programs containing the songs in German and English, so it was easy enough to look ahead, get the sense of each song, glance over the German enough to keep track of it, and then settle back in sheer enjoyment of his wonderful work.

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IMPORTANT ANNOUNCEMENT.

Beginning with the issue of October 2, 1909, the Pacific Coast Musical Review has been increased to 24 pages, which size will occasionally be augmented to 32 pages. This enables the management to add several new departments. The threatrical department occupies two full pages, and contains straightforward, unbiased and honest reviews of every theatrical performance of merit in San Francisco. These critical opinions, which are not controlled by the business office, will serve as a guide to our readers in Oakland, Los Angeles, Portland and Seattle, and all interior cities of the Pacific Coast, in case these cities should be visited by companies first appearing in San Francisco.

Besides this reliable theatrical department, the Pacific Coast Musical Review contains a page of late European news, and a page of the most important musical news from leading Eastern centers. The Los Angeles, Oakland, Berkeley and Alameda departments are continued as usual, while more attention is being paid this season to Portland and Seattle.

In this 24-page issue advertising pages will be limited to 12 pages, and anyone applying for space after these 12 pages are filled must wait until a vacancy occurs. Special advertising rates can only be secured by those who keep their advertisement in these columns during the entire year. Those who desire to withdraw their advertisement during the two summer months must consent to pay a higher rate. Rates on this page will be IN CASE OF ANNUAL CONTRACTS: One inch, \$1.00; one-half inch, 50c, and "Musical Directory," 25 cents per

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MUSIC IN SEATTLE.

Musical Review Office, 955 Empire Bldg., J. H. Howe, in charge

The Pacific Coast Musical Review takes pleasure in announcing that it has appointed James Hamilton Howe as its regular Seattle correspondent. In replying to a letter from this office, in which the paper asked Mr. Howe to suggest someone for the position, he wrote as follows: until I can secure the right one, I will attend some of the larger concerts, and delegate someone else to those I am unable to attend. Will send a letter relative to the musical workings here and programs if you wish. Henry Hadley is making good here. He is just the man for us at present. "Yours sincerely,

"JAMES H. HOWE."

Until Mr. Howe's regular letter arrives we will add here a few Seattle notes received up to this time from other sources

The Howe Club has begun rehearsals of Verdi's Il Trovatore, which it expects to present in the near future. circular letter we cull the following information regarding the

purpose of this organization:

The Howe Club of Seattle is an organization of singers limited to eighty members, under the direction of James Hamilton Howe, Mus. B., associated in choral study for the following purposes:

1. To continue the musical uplift inaugurated by Prof. Howe in Seattle three years ago, pioneering the way for the great musical events of the past two years and those that are to

2. To bring together regularly singers of ability who enjoy the study of oratorio, opera and classics in general. chief aim being musical culture; the concert question will be secondary in importance.

3. To give foreign artists a proper choral setting when they come to our borders and co-operate with all musical enterprises presenting at reasonable rates the works of the masters to the masses of any station in life desiring culture.

4. To give school children and blind persons free entrance to occasional recitals, and aid charitable institutions by participating in concerts in their behalf, whenever possible.

You are cordially invited to join the Howe Club if you are in sympathy with its purposes, and have no other offiliations (cotside of church choirs) of like nature that would militate against regular attendance and loyalty to this club. Only those are desired who can and will attend rehearsals and concerts of the club throughout the entire season, which is limited to seven months, beginning October 4, 1909, Singers who rush from one organization to another seriously hinder genuine efforts in the direction of musical improvement, hence are not desirable citizens in the musical kingdom.

The full membership of the Howe Club is now filled with the exception of nine sopranos, eight contraltos, four bassos and five tenors. The enclosed application blank is sent to you because of your known ability, and we believe you will keep your word of honor with the Howe Club should you favor it with your membership. The requirements on the reverse side of the application blank represent the cardinal points to which are attributable the success of the Worcester, Mass., and Ohio Male Glee Clubs, also the great Salt Lake Tabernacle Choir, who enraptured throng after throng of people in Seattle during the summer.

Hazen Maynard, a very faithful subscriber of the Pacific Coast Musical Review in Olympia, Wash., sends us the fol-

lowing letter under date of October 31st:

'Although Seattle is the largest city of the great Northwest and the center of all the more important musical events during the season, nevertheless there is also a great deal going on musically in the interior towns of Washington. I am sure your paper is doing a great deal for the cause of music and musicians, and that if you had an office in Seattle or a competent representative, who would send regular news letters, and at the same time introduce your paper, there would be a still larger demand for the Musical Review than there is now. There is much musical activity in Seattle needs exploitation in a musical journal.

'I was particularly interested in your sketch of Mr. Hadley the present director of the Seattle Symphony Orchestra. The first concert of the regular season took place last Sunday evening, October 24th, and the first "Pop" concert will take place next Sunday afternoon, November 7th. Everyone is well pleased with Mr. Hadley, and last Sunday evening's concert has prepared us for a season of musical feasts. The orchestra has been strengthened where it was weak, and its

number of musicians was considerably augmented.

"I endeavor to get subscribers for your paper by loaning my copy to musical friends and acquaintances. Your paper is entirely different from all other musical journals. I have learned much from your articles, and recall several instances when famous artists visited us before coming to California that your report and comments coincided with impressions made upon me at the time I heard these artists. I attend all of the more important concerts which take place in the Northwest, and also patronize all local events of consequence.

OPENING OF LOS ANGELES SEASON.

By Heinrich Von Stein.

Los Angeles, Nov. 20, 1909.

Although a number of concerts had already taken place at different auditoriums in this city, the opening of the musical season occurred on Thursday, November 18th, at Simpson Auditorium, when Mr. Behymer presented Madame Jeanne Jomelli to a fair-sized audience at that place. A more satisfactory artiste than this wonderful vocalist it would be difficult to imagine; there is something round and natural about her performance, which is not alone explained by her truly magnificent vocal equipment. In a large measure Madame Jeanne Jomelli holds our attention by her musical taste and charming assertion of musical intelligence of high order. In addition to this, this songstress has a most pleasing appearance personally, so that altogether Madame Jeanne Jomelli has everything that we may look for in a great performer. The singer was assisted in a most interesting program by Miss Marie Nichols, violinist. While it must be conceded that Miss Nichols plays well, yet certain technical shortcomings, as well as lack of individuality, robbed her performance of that interest which attaches to greater performers. place of Miss Magdaline Worden, who was to have played the accompaniments upon the piano, Mrs. Harry Clifford Lott filled this position admirably, if we take into consideration that she was called to do this work probably upon very short notice.

The Los Angeles Symphony Orchestra, under the baton of Harley Hamilton, gave their first concert of the present season on Friday of this week to a packed house at Temple Auditorium. The soloist was Madame Jeanne Jomelli, and it goes without saying that her success was immense. The orchestra too has never before been so large and so well proportioned, and especially during the latter part of the program an en-thusiasm took hold of this meritorious organization which has never been quite so much in evidence before.

Wenzel Kopta, the eminent Bohemian violin virtuoso, will be heard in concert at Simpson Auditorium on December 7th, together with Alfredo Wyld-Viteri, pianist. The program for this occasion is a most elaborate one, and the name of Kopta upon the program is ample guarantee that this affair will be one of the most artistic of the season. I need not say anything about Mr. Kopta's artistic merit, because the readers of this paper know him as one of the most inspiring performers who have ever come to this coast. Mr. Wyld-Viteri, the young Spanish pianist, who will share the program with Mr. Kopta, is a newcomer to Los Angeles, and I do not hesitate to state that we will hear a great deal about this pianist in the near future, as he possesses both technic and poetry, and any pianist possessing those qualities is sure to receive more than passing notice.

At the Grand Opera House Ferris Hartman and his company of singers continue to draw packed houses. The bill this week was the "Toreador," in which Mr. Hartman was seen at his best, if it is at all just to say that Mr. Hartman is not always at his best. From week to week it becomes apparent that the management of this comic opera company is improving its personnel and the same may be said of the stage settings and costumes. "The Chinese Honey-Moon" announced for next week, and judging from past performances, we may look forward to a most delightful presentation of this popular musical comedy.

The Dominent Club, which really forms the ladies' section of the Gamut Club, entertained Madame Jomelli and her violinist, Miss Nichols and Miss Ellen Beach Yaw, at two delightful receptions during the last two weeks.

Georg Kruger, pianist, and Ignaz Haroldi, violinist, announce that they will give a sonata evening some time in the near future. This should be quite an interesting event, as both gentlemen are excellent musicians.

ABOUT HOLIDAY SHOPPING-SEE PAGES 12-14-16

-Musical Review-

SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE

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VOL. XVII, No. 10

SAN FRANCISCO, SATURDAY, DECEMBER 4, 1909

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MUSICAL CALENDAR 1909-10.

George Hamlin (American Tenor)Dec. 2, 5 and 7
Fritz Kreisler
Lyric Quartette Pop Concert
Marcella Sembrich
Myrtle Elvin (Pianiste) February
Teresa CarrenoFirst Week of February
Madame Schumann-Heink
Mme. Tilly Koenen (the famous Dutch contralto)March
Pepito Arriolo (the Spanish child Violinist)March
Maud Powell
Flonzaley Quartet (in Chamber Music)
Damrosch Symphony Orchestra and Isadora DuncanMay

THE ADVANTAGE OF JUDICIOUS ADVERTISING.

We have called repeated attention to the fact that the reason for the failure of distinguished artists in the matter of attracting large audiences is an inadequate and injudicious use of the advertising col-We mans of the daily as well as musical papers. know that there exist Eastern managers who think that limited advertising space and the regulation announcement of programs and so forth are sufficient to attract public attention. If the public does not come, the managers claim it is not interested in that particular artist. Now it seems to us that the really efficient. and let us say talented, manager is able to create an interest in an artist. Of course we can not be expected to establish a school of managers where we could teach them exactly what we mean by interesting the public in an artist, or how to go about to interest people in efficient musicians.

We do know that people were not generally interested in symphony concerts and that they became interested. We do not care a rap why and wherefore they became interested. We only care for results, and the fact that the people became interested in something in which they were not interested before, proves that the advertising was judicious. The general public is certainly not interested in the compositions of Bach. Here too we do not care to quote the thousands of reasons and explanations presented by local musicians why the Bach Festival was packed to the doors. All we care about in this discussion is, that, as a matter of fact, the public became interested in something in which it was not interested before. Again the judiciousness of advertising has been demonstrated.

The general public does not care about a concert as a rule. It certainly is not interested in a singer of classical songs. Nevertheless, the Dr. Wullner concerts were crowded. And here again it does not make any difference why and wherefore the general public became interested. The fact is that they did become interested in these concerts by reason of a judicious advertising campaign. These examples sunce for us to prove that although the public may not be interested in certain musical events, they can be made to interest themselves by certain modes of advertising and intelligent announcements that arouse their curiosity. It is easy enough to come afterwards and give all kinds of excuses why it was possible to interest the people, but those are deserving who are able to feel the public pulse and then write their advance notices in such a manner and in such quantities as to appeal so strongly to the reader that he knows he can not miss an event so well announced.

What can be done with symphony concerts, with Bach festivals and with Dr. Wullner can be done with any artist of efficiency. The only difference is that the less known the artist is, the longer a period is necessary to attract public interest. This paper as well as the daily papers spoke almost a year about the efficiency of Dr. Wullner. If the same had been done for Madame Jomelli, the same result would have obtained, for Madame Jomelli certainly proved to be a brilliant artist. But as long as managers can not understand that it requires a period of at least a year or six months of an educational advertising campaign to bring the general public to the realization of the importance of an artist now-a-days, so long will there be small houses for artists who are announced in less enthusiastic fashion than others.

But it is not only necessary to devote a certain length of time for the exploitation of a certain artist's faculties. It is also necessary to couch the notices in an intelligent and forceful manner, introducing some thing new about an artist's work from the work of other artists, and constantly point out the efficiency of the artist and wherein he or she surpasses in a manner worthy of great patronage. In short, if managers understood how to write their advance notices in an interesting manner to the general public, publish enough of them for a long period and do not exhaust the public's interest by crowding too many artists into one season, the entire question of concert attendance would be easily solved. But in any event, no artist should be announced as being able to accomplish artistic feats UNLESS HE CAN REALLY AC COMPLISH THEM.

THE EDITOR'S PRIVATE NOTE BOOK

ECHOES FROM THE WULLNER CONCERTS-Although Wullner concerts are now a thing of the past, the readers of the Pacific Coast Musical Review who possessed the necessary energy and genuine love for music to at-tend these events will not think it amiss if I utilize this department today for the purpose of penning cer-tain commentatory remarks which a first hearing and a hurried preparation for publication made impossible. Criticism is in fact such a responsible task that its execution really demands far more thought and far more detailed delineation than is accorded a writer who is obliged to compile his statement in a short time. The quick succession of concerts and the necessity of furnishing information to the public in time to be of use to the manager and artist hardly give the writer sufficient time to collect his thoughts and examine into the various phases of an artist's work with that painstaking care which the occasion demands. And so a criticism written immediately after hearing a great artist often prevents the writer from expressing many ideas which a more careful and more leisurely deliberation would necessarily inspire. And so I feel that last week's review of the Wullner concerts did not do that justice to the artist's remarkable achievements which their merit entitled them to.

There was particularly one feature of the Wullner concerts which escaped attention last week, and which is really one of the most important characteristics of that wonderful artist's scholarly declamations. This feature is the exquisite diction employed by Dr. Wullner. Someone has said that the great Lieder singer sacrificed the art of diction to the art of song in his recitals. I can not agree with those critics. Wullner does not sacrifice one particle of the art of song in his remarkable adherence to pure pronunciation. On the contrary it is evident to me that he actually enhances the musical value of the song by reason of his clear and concise enunciation. It must never be forgotten that the poem employed by a truly great composer exists long before the music is composed. In Dr. Wullner's case the libretto of the song, as it were, forms in the majority of instances a famous literary classic, sometimes the work of a distinguished poet and sometimes a part of a great volume of literary gems. If, therefore, the composer has selected such a poem as worthy of a foundation upon which to erect his musical structure, it must be sufficiently important for the artist to present it in a manner that leaves no doubt regarding its There is only one way of giving such literary pre-eminence. masterpiece its important place, and that way consists of declaiming it in a manner comprehensive to every person who thinks. And herein Dr. Wullner has struck a note that raises him above the majority of concert singers, and in certain respects reserves for him an entirely unique position upon the concert platform—a position which might easily be termed a basis for individual expression. In this respect Dr. Wullner stands alone in the arena of vocal art.

We have heard other singers who selected the art of declamatory song as the vehicle of their musical expression. But we have always in such cases been impressed with the thought that the exponents of that art over-reached themselves by becoming excessively dramatic and thereby overstepping the legitimate lines of musical performance to a degree that bordered on theatricalism. In this manner intensely dramatic situations, while for the time being exercising a sort of hypnotic spell upon the hearer, left a heavy atmosphere and a rather unpleasant after-effect. The refined sensibilities of the hearers are thus rudely shocked and the conclusion of an especially dramatic declamation is frequently greeted with a sigh of relief. Dr. Wullner's genuine art manifests itself in his ability to cope with the most intensely dramatic situations in a manner that emphasizes their tragic character without creating any unpleasant feeling in the mind of the hearer. Every line uttered by Dr. Wullner is a source of unalloyed enjoyment, and no matter how intensely gripping the subject of a song may be, he secures the cruesomeness of the idea without making a painful impression. I understand that this is perhaps not as clear an explanation of my meaning as many of my readers may desire, but it is the best way in which I can express myself without making my remarks too cumbersome.

And so as it is erroneous to assume that Dr. Wullner sacrifices his vocal art to his dramatic temperament expressed in clear diction, it is equally erroneous to assume does not secure every particle of musical sentiment from his Unlike instrumental music, a vocal composition gives the hearer an accurate idea as to the meaning of the composer's musical embelishments. The words of a song unmistakably lead us to fathom the composer's intentions. so a singer certainly attains the perfect mission of his art, if he clothes the musical phrases in the spirit of the words to which they have been set. Surely no one who has care-fully listened to Dr. Wullner has failed to comprehend the musical idea simultaneously with the poetic idea of the song. No artist, to our recollection, has succeeded so well to distinguish between joy and sorrow, between pathos and humor, between descriptive and sentimental ideas and between commonplace and dramatic situations as Dr. Wullner has so forcefully demonstrated. And so I certainly must admit that Dr. Wullner has in no sense sacrificed any musical sentiments to the fervor of his poetic instinct. To me his work was as satisfactory from a purely musical point of view as it was from the standpoint of a dramatic effort.

Having thus discussed at length Dr. Wullner's efficiency as a delineator of poetic as well as musical ideas, we finally come to the vehicle of his expression-his voice. ing over my report of last week I find the following sentence: "And possibly because there is no certain way of defining Dr. Wullner's vocal organ, it might be stated that he does not possess a definite voice for vocal interpretation, and in consequence of which he has been cursed with the sobriquet of the 'voiceless singer.'" This period might be misleading to anyone who does not follow carefully the idea put forth in the concluding remarks of that review. to settle any misunderstanding that may have arisen from a superficial perusal of this phrase, I desire to emphasize the fact that I did not mean to say here that Dr. Wullner does not possess any voice. This would be as grave an error as to contend that he sacrifices any musical sentiment by reason of his dramatic temperament. Dr. Wullner most assuredly does possess an excellent voice. He, however, has cultivated a certain quality by means of utilizing his "masque" which robs the voice of much of its ringing—that is bell like-character which it would possess, if he had cultivated the mode of expression used by the Italian opera singer. It is evident to the student of vocal art that Dr. Wullner is willing to sacrifice a mellow, pliant and bell-like character of the voice in order to attain a certain resonance and penetrative power which is essential in the art of real dramatic vocal declamation. A smooth, pliant and ringing voice, evenly polished such as is heard in opera, could never attain the effect which Dr. Wullner attains in his exquisite delineation of intense emotion. Such a voice could never express such sentiments as are contained in 'Das Lied des Steink-lopfer's,' 'Die Beiden Grenadiere,' 'Gaecille,' 'Toer Doppelgaenger' and other songs of this calibre. The very effeminacy, if such a term can be permitted, of a mellow voice would prevent an intensely dramatic declamation. It is exactly the 'nasal" resonance of Dr. Wullner's voice which intensifies his wonderful art, and without it there would be missing from his recital that intensity of emotion which now holds audiences entranced during his entire presence upon the

Another remarkable feature of Dr. Wullner's art is his splendid pronunciation of the German language. It is true in endeavoring to make the consonants sound musical the artist occasionally ennunciates a consonant rather harshly, as, for instance, he pronounces "Kint" instead of "Kind" or "isch" instead of "ich." But these, after all, are minor discrepancies which, under the circumstances, can hardly be found fault with. We have received one or two indignant letters from readers who saw a criticism of Dr. Wullner's voice in the Sunday Call, and who desire us to take the writer to task for his presumption. Such articles speak for themselves. They do not deceive intelligent people, and it is far better to let them make their impression without paying any attention to the writer. It is also likely that our correspondents, through the mask of their indignation, thought the article much worse than it really was, and possibly may do an injustice to the writer by an exaggeration of the actual statements. In any event, he who can not recognize in Dr. Wullner an artist of the rarest type is not worth while arguing with.

Possibly Dr. Wullner might find an accompanist as efficient and as satisfactory as Mr. Bos after careful search and after the expiration of a long period. It is, however, certain that he could not replace Mr. Bos at short notice, for his accompanist has grasped Dr. Wullner's peculiarities to such an extent that he seems to express the artistic ideas with the same intensity and individuality upon the piano as Dr. Wullner expresses them by means of his throat. And this perfect ensemble work really contributes not a little toward the unalloyed pleasure of the listener. The art of accompaniment is perfectly as important as the art of solo singing, and if deprived of his accompanist, Dr. Wullner would certainly be "at sea." There is no doubt but that Mr. Bos is a born accompanist. His musicianship is evidenced by technical accuracy and musicianly phrasing, and his genius as accompanist manifests itself in a total abandonment to the individual ideas of Dr. Wullner. That under these circumstances of artistic subordination Mr. Bos nevertheless makes the impress of his individuality in accompaniment upon his musical hearers is sufficient proof of his genius as accompanist. Indeed, as we have stated frequently, the art of accompaniment stands by itself and is deserving of as much attention as any other phase of musical expression. It might even be said in conclusion that there are very few truly great accompanists before the musical world today, and to say that Mr. Bos is one of these is to give him far greater honor than to insult him with comparisons.

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I can not conclude the review of the Wullner concerts without calling attention to the crowded houses which he attracted. During the last year this paper has endeavored to educate its readers to a certain point where they thoroughly understood the reasons why this great artist has been hailed as a new figure in the arena of vocal art. Beginning with October 1st this paper has taken particular pains to insist upon the necessity of attending the Wullner concerts. In California nearly twenty thousand musical people have read these articles. In San Francisco over ten thousand music lovers have seen these accounts. Besides the regular readers of the paper eight thousand people, selected from the telephone directory, have received a sample copy of this paper since October first. And for this reason we claim that the Pacific Coast Musical Review has been largely responsible for the financial success of Dr. Wullner. As a rule we do not like to call attention to these things; but in the course of this year we desire to prove to the satisfaction of our subscribers and of our advertisers that this paper exercises a distinct and effective influence upon concert attendance. We have selected Dr. Wullner and Miss Tilly Koenen as the two artists to prove our assertion. Neither of these two artists were known here before this paper took up their suc-Dr. Wullner labored under the disadvantage of being constantly reported by the daily papers as being a "voiceless singer, and as San Francisco is distinctly a community that places the quality of a voice above anything else, these adwance notices about Dr. Wullner having no voice could in no way help the great Lieder singer. We have strictly appealed to the musical public on the ground of originality. gest circulation of this paper is right here in San Francisco. In Oakland the circulation is about one-sixth as large as here. The influence of this paper is shown by the fact that in San Francisco the houses were crowded at the four concerts, while in Oakland even one house could not be filled. If the daily papers had any great influence they would have succeeded to crowd the one concert in Oakland, for it is a well known fact that the San Francisco daily papers are widely circulated across the bay. And if their articles had any influence in San Francisco they must, as a matter of logical argument, have had influence in Oakland. But they did not have such influence. In the case of Tilly Koenen this paper will mail sample copies to five thousand Oakland homes, and the result of this campaign will be proven by the attendance at the Koenen concert. If Tilly Koenen can crowd the Liberty Theatre, or at least fill it comfortably, we want to receive the credit from Manager Greenbaum, and we announce this so far ahead of time, because we always have such immense difficulty in getting even a grudging concession of the advertising value of this paper as regards musical events.

IS OAKLAND MUSICAL?—Complaints have come to this office from residents of Oakland regarding the unsatisfactory audience that greeted Dr. Wullner at his Oakland concert. These complaints included the fact that a manager can not expect to attract a large audience to a concert during a weekday afternoon, unless such concert is advertised in a unique and sensational manner. The Oakland musical people claim that the concerts that take place are never advertised sufficiently extensively in the local papers to attract wide attention. They say that except for a few reading notices and one or two insertions in the daily papers, artistic events are

not made known across the bay. They claim that this is not sufficient to arouse the interest of the trans-bay music lovers. They suggest that if the manager would engage a small hall like the Ebell Hall he could pack the same on an evening and his expenses would be much less than in renting a big theatre, consequently his profits would be just so much in-It is impossible for many people to come to a matinee, and teachers and pupils should not any more be expected to give up their lessons for the sake of attending a musical matinee as a business man should be expected to close his store in order to attend a theatrical matinee, consider the point well taken and publish the gist of these complaints for the consideration of Mr. Greenbaum. It is merely a question of giving the Oakland public a fair chance, and if they think that Ebell Hall can be crowded at an evening concert with adequate advertising, we think it much better than only partially filling the Liberty Theatre at an afternoon. The demand at the smaller hall may be big enough to give two concerts, of which one might be a matinee. It is the desire of this paper to see visiting artists of extraordinary merit make financial successes as well as our own artists, and if we find certain conditions that may improve concert attendance we are willing to present these discoveries to the local management for its consideration. If the management desires to accept them, all very well. If not, we feel we have done our duty. -11

SHORT ITEMS OF INTEREST.

Percy A. R. Dow announces a series of afternoons of song (invitational only) by his pupils, assisted by violin pupils of Alexander Stewart and cello pupils of Arthur Weiss. Two concerts will be given in Oakland and two in San Francisco. The Oakland concerts will take place at Maple Hall on November 26th and December 11th, and the San Francisco concerts will occur at Sherman, Clay & Co.'s Recital Hall on December 3rd and December 17th. The participants at the Oakland concerts will be: Mrs. Josephine Caverly, contraito; August J. Carson, tenor, and Miss Carie M. Bright, and Miss Sidney K. Miller, violinists, at the first, and Miss Grace Kidwell, soprano; Walter Burckhalter, baritone, and Osborne Wilson, cello, at the second concert. At the first concert in San Francisco will participate: Mrs. Adelaide Turney, soprano; Leslie W. Rainey, bass; Miss Carrie M. Bright, violin, and Miss Sidney K. Miller, violin, and at the second concert, Mrs. Josephine Caverly, contraito; August J. Carson, tenor, and Osborne Wilson, cello. The accompanists will be on all occasions Mrs. W. J. Cook and Miss Mary M. Bumstead. A second series begins in February, 1910.

The following item from a Goldfield paper will be of interest to the many friends of Mrs. Leonore G. Harrison: change has been made in the management of Theatre, which will be of interest to the general public. Leonora Harrison, so well known in musical and society circles, has bought sufficient interest in the little playhouse to give her the management, and hereafter a decided change will be evident to the patrons of the house, both in the character of the entertainments and in the appearance and general environments of the place. Today the theatre is closed and it will be closed a part of tomorrow, to enable the carpenters and decorators to make changes that have been decided upon. The stage will be enlarged to permit of vaudeville and concerts, and the whole house will be renovated and re-decorated. Mrs. Harrison is one of the most accomplished musicians on the coast. She has been heard in concert in all the important cities of California and Nevada. Since her residence in Goldfield she has sung for every charity and given liberally of her talent for every good and worthy cause. She is a lady of culture and belongs to the best social circles, and under her management the Gem Theatre will have a distinctive tone of refinement. The new house will be opened Friday night with

The regular weekly recital at the Sherman, Clay & Co. Recital Hall last Saturday afternoon included the following program, Miss Helen Gray, soprano: Lullaby (Jocelyn), Estey Pipe Organ; (a) Still as the Night (Bohm), (b) Might Lak' a Rose (Nevin), Miss Helen Gray, accompanied with the Cecilian Player Plano; a few minutes with the Victrola—Hearts and Flowers, Victor Orchestra, Pagliacci Prologue Emilio de Gogorza, Madame Butterfly (Finale Act I), Geraldine Farrar and Enrico Caruso; Fruhlingsstimmen (Strauss), Cecilian Player Plano; (a) Roses by Summer Forsaken (Newton), (b) Three Green Bonnets (d'Hardelot), Miss Helen Gray, accompanied with the Cecilian Player Plano; Tannhauser Overture (Wagner-Liszt), the Steinway-Mignon as played by Josef Hofmann. This afternoon the soloist will be Wallace Brownlow, the well-known baritone.



Paris, November 7th, 1909.

Having spent a great deal of my vacation among the Pyrenee Mountains and the Alps, I return to the metropolis with renewed energy to again take up my tedious but delightful task of study under my masters, Guilmant, Labey, Decaux and Victor d'Indy. My studies, as I have already mentioned to you, consist of piano, organ, counterpoint and composition. On several occasions I had the honor to preside at the organ in the fashionable American Catholic Church "St. Joseph's." It brought recollections of my native city, where for many years I held the post of organist at Notre Dame des Victoires. It will be soon two years and a half since I left San Francisco and must confess that I long to be back again among you. In your letter I received some time ago you asked me if possible to write you news about our San Franciscans abroad. If I can I will—I say "can," because with my studies, it is almost impossible. I manage to spare a few moments to attend the grand concerts, of which I generally write you. If I was free it would be my greatest joy to hunt through all the corners of Paris for news for our own people and communicate concerning them every week, but under the circumstances forgive me.

For the last five months I have been receiving the Musical Review regularly. It makes me feel good to read the paper, which I always enjoyed so at home. It seems to carry a perfume that is dear to me from that glorious State. I will endeavor to write you the beginning of every month. I read a short time ago in a French musical paper your sentiments expressed in the Musical Review some time ago. In three lines it is: "Whether we leave Paris for twelve months or twelve years we find on returning, always the same numbers, same selections on the concert programs." Great minds think alike.

Our eminent artiste, Mary Garden, has just left the Grand Opera, where she sang Hamlet, Monna Vanna, etc., to return to America. She has accepted an engagement here for next April to create the role of Salome of Richard Strauss.

The J. S. Bach Society will render at Salle Gaveau four grand concerts, the first of which will be on November 26th, and will be devoted to the Oratorio de Noel of Bach. The other concerts are not, as yet, announced.

The Eighth Symphony of Gustav Mahler, a most extraordinary composition, will be heard in November, 1910, under the personal direction of the composer. It will require one thousand musicians to interpret the symphony.

The well-known Italian pianist, Paolo Litta, is to give a series of concerts in the near future. He has met with unlimited success before the musical world in Berlin, Munich, Brussels, London, Paris and Leipsic.

Francis Plante has been elected a member of the Superior Council at the Conservatoire of Music, an honor given to one of the greatest masters of the piano, and of artistic interpretation. He will be heard in concert this winter.

Caruso has made a triumphal entry into Berlin. He is to be heard at the Royal Opera House. The day before the opening of the box office hundreds of people began to gather, by midnight two thousand people being In iine. The next morning, when the box office opened, pandemonium broke loose. Women fainted, some were injured; men fought. It became a regular panic. The orchestra seats of twenty-five marks (\$8.25) were sold for 125 marks (\$31.25), the standing places in the fourth gallery brought forty-five marks (\$11.25). And that the police who usually arrest a poor fellow who dares to sell a theatre ticket on the street should permit such a shameful state of affairs and deprive the music lovers from procuring a ticket at reasonable figures to the opera, is surely

deplorable. The scalpers are found in Europe just the same as in America, only here they work in conjunction with the government.

A. L. ARTIGUES.

George Schumann's oratorio "Ruth" was heard for the second time this season in Berlin. The work has made a deep impression upon the German musical public, and it will be presented in various cities throughout the Empire. This new work will also be presented in America during the current season.

Not less than five violinists appeared in Berlin during the week of October 29th. These five were: Mischa Elman, Jacques Kasner, Alexander Petschnikoff, and Franz von Vecsey. Petschnikoff played two new violin concertos, one by Gustav Ernest and one by Eric J. Wolff, neither of which made a lasting impression. The other programs did not contribute anything especially new to violin literature.

Emmy Destinn gave two farewell concerts in Berlin before her departure for America. The first concert was entirely sold out, necessitating a second concert. The audience was very enthusiastic, but the artistic character of the event was not in accord with the enthusiasm displayed. The admission prices ranged from 75 cents to \$5, quite an unusual scale of prices for German concert-goers, but evidently it was the American colony in Berlin that attended the Destinn concerts and consequently the lack of intelligence in spending five dollars for a mediocre vocal recital could not be placed to the credit of the German public. The total box office receipts of one concert were \$3900.

While the musical week in Berlin was monopolized by four violinists, the last two weeks in London presented not less than six of the famous pianists. No wonder that America has to be satisfied with the vocalists this season. During the last two weeks there have been heard in London: Busoni, Bauer, De Pachmann, Goodson, Hambourg and Paderewski. The programs do not present any interesting novelties, being confined to the well-known classics heard nere quite frequently.

A BENEFIT MUSICALE.

Elaborate preparations are now under way for a benefit musicale to be given in the interests of Mrs. Ida M. Graham, whose blindness and financial need make this effort a most laudable one. This benefit is to take place at the Hotel St. Francis on Thursday evening, December 16th, and a number of prominent artists of local as well as national reputation have kindly promised their assistance in this event. Among the artists who have generously promised their support are: Mackenzie Gordon, tenor; Louis A. Larsen, baritone; Frederic Maurer, Jr., pianist; Herman Heller, violinist; Georgiana Strauss, contralto; Eula Howard, pianiste; Kaethe Pieczonka, violoncellist; Mrs. Squiré Varick Mooney and Mrs. Louis L. Gage, elocutionists. Tickets are one dollar each and are now on sale at the news stand at the Hotel St. Francis and at the store of the Eilers Music Company at 975 Market street.

THE EILERS MUSIC COMPANY.

Upon page eight of this issue will be found a handsome advertisement of the Eilers Music Co. This aggressive firm has forged ahead rapidly during several years until it has become one of the leading music houses of the far West. It is the Pioneer House of the great northwest, with executive offices in Portland, Ore., and its recent acquisition of the Chickering and Sohmer pianos in the Pacific Coast territory has added much to its already influential standing. Next January Myrtle Elvin, the distinguished American pianist, will make a Pacific Coast tour practically under the supervision of the Eilers Music Company. She is playing the Kimball piano, manufactured by the big Kimball Company of Chicago, and scored a triumph in New York recently with this instrument. As will be seen from the advertisement, the Eilers Music Co. was the recipient of nineteen medals at the Alaska-Yukon-Pacific Exposition, and in shopping for the holidays it will be of advantage to visit this firm. Hy. Eilers, president of the Eilers Music Co., spends some of his time in Portland, and will go there next week on one of his regular trips.

The University of the Pacific, Prof. Pierre Douillet, dean, has recently purchased a large Kimbail Pipe Organ from the Eilers Music Company and Prof. Douillet told the writer that he considered that organ the best of any that had come to his attention.



NEW YORK'S MUSICAL CALENDAR.

DECEMBER.

1st—New York Oratorio Society, evening, Carnegie Hall. 1st—Olive Mead Quartet, evening, Mendelssohn Hall. 2d—Isadora Dincan, afternoon, Carnegie Hall.

a Duncan, afternoon, Carnegie Hall. de Gogorza, song recital, afternoon, Mendelssohn

-Emilio de Gogorza, sons Hall.
-Russian Symphony Orchestra, evening, Carnegie Hall, -Davis S. bavis, song recital, afternoon, Mendelssohn Hall -Mme, Carreno, piano recital, afternoon, Carnegie Hall, -Volpe Symphony Orchestra, afternoon, Carnegie Hall, -New York Symphony Orchestra, afternoon, The New Theatre,

- New York Symphony Orchestra. Atternoon. The Arc. Theatre.
- Adele, Margulies Trio, evening, Mendelssohn Hall.
- New York Philharmonic Society, evening, Carnegie Hall.
- Boston Symphony Orchestra, evening, Carnegie Hall.
- Boston Symphony Orchestra, afternoon, Mendelssohn Hall.
- Boston Symphony Orchestra, afternoon, Carnegie Hall.
- Boston Symphony Orchestra, afternoon, Carnegie Hall.
- Rubinstein Club, afternoon Waldorf-Astoria.
- New York Philharmonic Society, afternoon, Carnegie Hall.
- Mr. and Mrs. David Mannes, piano and violin sonata recital.

cital.

14th—Kneisel Quartet, Stuyvesant Theatre, evening, Mendelssohn Hall.

14th—Rubinstein Club, evening, Waldorf-Astoria.

15th—Joseph Malkin, 'cello recital, evening, Mendelssohn Hall.

15th—Wew York Philharmonic Society, evening, Carnegie Hall.

17th—New York Philharmonic Society, afternoon, Carnegie Hall.

18th—Young People's Symphony Concerts, afternoon, Carnegie Hall.

Häll.

19th—New York Symphony Orchestra, afternoon, New Theatre.
19th—Mme. Nordica and Mme. Carreno, joint recital, afternoon.

Carnegie Hall.
23d—Musical Art Society, evening, Carnegie Hall.
25th—New York Philharmonic Society, afternoon, Carnegie

Hall, 28th—New York Oratorio Society, afternoon, Carnegie Hall, 29th—New York Philharmonic Society, evening, Carnegie Hall, 20th—New York Oratorio Society, evening, Carnegie Hall, 31st—New York Philharmonic Society, afternoon, Carnegie

New York, Nov. 14, '09.

Dear Editor: I read a most amusing suggestion in the paper here the other day. The critic in commenting on the appearance of an artist said that it was better to not make any claims for the artiste and let her come as a surprise rather than by making a splurge with advertising and getting the people to come to the hall only to be disappointed. Well as far as I could make out no one was disappointed except himself, as the applause was most hearty and spontaneous. As a rule pianists do not raise a great amount of enthusiasm, and in the present case it was well deserved. Suppose that Wanamaker put a line in the paper, "I have some French silk to sell," how much would he sell? He says. "I have some marvelous silk that is being sold; come a-running or you will miss the bus," and he sells it. Same thing applies to artistes; if you have a good artiste, why be afraid to say so? If you have not, well, that's another story.

Mary Garden gives out an interview with the World and says that she is glad she is not an American citizen and that she would pay several dollars rather than be taken for one. Mary seems to have a knock or else she has got the pip. is in love. That accounts for it without doubt, as all lovers are more or less mad; mostly more. However, if she really meant it, and if she refuses to return to this country, but will go and sing in Australia and "Ruusssia," then we must bid thee a long farewell. Better think it over, Mary, the walking is rather bad!

See that there is an individual advertised as "Sergeikussewitzky, the great contrabass," coming over. I always thought that "contra bass" meant an instrument. If you don't believe it, ask Johnston.

Item in the daily press: "Spalding entertains critics." Yes, Albert gave quite a spread at Del's (always write it Del's, looks like you were used to dining there), and told the dyspeptic, and otherwise, high brows who surrounded the groan ing hoard, how much he had been benefited by their intelligent and helpful criticism! Honest Albert, I did not think you had the nerve. When I saw those cerise spats that you

were sporting, along with the very fancy "weskit," I thought that you must be a very gay lad. But I misjudged you. To that you must be a very gay lad. think that Albert should get up and hand out such a walloper as "intelligent and helpful criticism." I can see Albert laying out in a long chair on the deck of the Kaiser Wilhelm and with the Kellner in close attendance recounting the story of how he handed out a hot one to the folks who had been lambasting him ever since his debut and got away with it. If there was ever an artist who was personally and financially indifferent to what the New York critics wrote, it is Albert Spalding. Bon voyage and good luck!

The New Theatre was opened with great eclat; high brows sitting in the boxes and the creme de la creme of society driving up with all kinds of bubble machines. The newspaper people were carefully relegated to the upper balcony, leastwise some of them were, where they could look down on the "two inches of solid ivory" and figure out if there were two thoughts among a dozen rows. The show was a success from certain points. I was not at one of them, so I took up the papers the morning following to find out if I enjoyed it or not. I have not found out yet. The acoustics were miserable, they were not; the lighting was bad, it was not, the illumination was too strong; the boxes must be moved and again they must not be touched. This morning I find a notice in the paper that Walter Damrosch has personally inspected the acoustics and finds that they are the genuine blown-in-thebottle, warranted-not-to-run-down-at-the-heel kind, and that puts an end to all argument, as Walter has the last say with the powers that be here. To the man up a tree, it seemed as though there were different parts of the house where you heard differently, and it will probably turn out that after letting the house "find itself" that the acoustics will be all that is desired.

The various "educational innovations" which were introtroduced at the Arral concert were evidently appreciated by some, as the "spot lights and footlights" which so hurt the some, as the spot lights and toolights. The solution is evidence at the Sembrich concert last Tuesday, though there was no great stir made about it. Sembrich evidently realized that it makes a much more cheerful atmosphere when it is possible to see the face of the artiste than when the features are shrouded in gloom. If she had followed another "innovation" and left flower garden off her head it would have been "more better" yet. It is always amusing to see a woman on the stage dressed in the height of fashion and with a yard of waving plumes on her head. No wonder that "strict pro-priety" demands that the singer shall stand rigid. When an artiste at a recent concert was delivering one of her high ones off the roof, she so far forgot herself as to make a gesture and the huge pinnacle gave such evidences of falling that she clutched it with both hands.

Two prodigies, and at the opposite ends of their careers, were presented at Carnegie Hall during the week. Mme. Sembrich, who is making her farewell tour of America, after bidding adieu to the opera, and Pepito Ariola, the wonderful infant from Spain, and at both concerts the women constituted the bulk of the audience. Once in a while you could see an old gray haired man wedged in, but nearly all were girls and women. Mme. Sembrich was greeted with a full house, and if she has lost something in power from her voice since the last time I heard her sing, all the old sweetness and charm still remain. Her life has been one long study of music, and she can retire now with the satisfaction of knowing that she leaves behind her a name engraved on the annals of musical fame that will endure forever.

. . .

A sober faecd little chap gravely walked out on the stage at Carnegie Hall and with the same sober mien climbed upon his chair in front of a piano, whose legs were almost as large as himself. He is uncanny. He looks at you with the same preternaturally sage eyes that one encounters frequently in parrots, and the joy and flush of youth seem never to have been his. He is no master musician, but he is a "wonderchild" who plays the piano with grace and authority. No affectation, no posing, but just plain business, and while one may feel sorry to think what his life must have been, his art compels your respect, nor are you inclined to take him otherwise than as a musician.

I heard a good one yesterday. Klein is the guilty man. An old darky entered the drug store and asked for diamond dyes. "What color?" says the clerk, "I'm not particular, dyes. "What color?" says the clerk. "I'm not particular, boss," was the old man's reply, "my wife's got something wrong with her liver and the doctor says she's got to diet.'

THE PHILISTINE.



It's an artistic triumph never before equaled, and proves most conclusively the statements made in the past: That nowhere else in the United States can be found under one roo so many of the world's highest-grade pianos and musical in-The reader will appreciate that this is not merely a newspaper claim, but the unanimous decision of the International

Jury of Awards, one of the greatest bodies of musical

experts ever gathered together.

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THE GEORGE HAMLIN CONCERTS.

George Hamlin, the famous tenor, and the only one of that voice who has ever given recitals in this city, will appear this Sunday afternoon at 2:30 at the Novelty Theatre in the following magnificent program:

Deb piu a me non v'ascondete. Buonocu Rendi'l sereno al ciglio -from "Sosarme" Handel Ein froblich Gesaug Old German
Der Musensohn Schubert Dass sie hier gewesen Schubert Der Wanderer an den Mond Schubert Provencalisches Lied Schumann
O Komm' im Traum Liszt Jugendglueck Liszt Jaegerfied Hugo Wolf Er ist's Hugo Wolf
Fair House of Joy
O Mistress Mine. Roger Quilter Blow, Blow, Thou Winter Wind. Roger Quilter From Three Shakespeare Songs.
Hymn to the Night

Next Tuesday night Mr. Hamlin will give his farewell concert, offering a novelty in the way of a "Song Cycle" by Roger Quilter, to words by Robert Herrick, entilled "To Julia," and consisting of six exquisite numbers. A group of four Brahms works, another of four by Richard Strauss, and numbers by Schubert, Schumann, Rummel, Lohr, Campbell-Tipton, Daniels and Edwin Schneider complete the really great offering.

After hearing an interpreter like Dr. Wullner one appreciates more than ever the beautiful art of quite a different kind, of a singer like George Hamlin. No one should miss hearing this young artist, of whom America has every reason to feel proud. It is doubtful if there is another tenor singer before the public capable of giving three such programs as Hamlin has offered.

Next Wednesday afternoon Hamlin will sing in Oakland at Ye Liberty Playhouse at 3:15.

FRITZ KREISLER, A MASTER-VIOLINIST.

No artist who has been announced by Manager Will L. Greenbaum will receive a warmer welcome than Fritz Kreisler, who someone has dubbed "The Master-Singer of the Violin." This artist is one of those who play with head and heart as well as with hands and arms, and anyone who is not affected by hearing Fritz Kreisler play certainly has no soul for music. Who will ever forget the tenderness of his "Humoresque" or the fiery brilliancy of his "Devil's Trill," or the beautiful simplicity of his Mozart and works by the old Italian masters? And then his Bach! It is only like Harold Bauer's Bach on the piano. Here are the three great programs that Kreisler will play for us, with the assistance of Haddon Squire of London, who for a number of years has traveled with this artist:

On Sunday afternoon, December 12—

(a) Sonata D major
Concerto A minor
(a) Grave Friedeman Bach (1710-1784) (b) Chanson, Louis XIII and Pavane
(a) Canzonetta

On Thursday night, Dec. 16, we are to make the acquaintance of "Amico Fritz" as a composer. Here is the offering, and a great one it is!—

Suite Eminor					
(a) Andantino	Martini (1706-1784)				
(b) Scherzo					
(c) Menuet	Perpera (1686-1766)				
(d) Sicilienne et Rigaudon					
(e) Variations on a Gavotte by Corelli.	Tartini (1692-1770)				
(a) Menuet (b) Havanaise	Debussy				
(b) Havanaise	Saint-Saens				
(c) Caprice Viennois					
(d) Tambourin Chinois					



FRITZ KREISLER
"The Master Singer" of the Violin.

(e) Twenty-fourth	Caprice	 	Paganini
Airs Russes			

For the farewell program on Sunday afternoon, Dec. 19, we are promised—

							Vieuxtemps
(b)	La Preci	euse.			 	 Couperi	k (1714-1787) n (1630-1665) losef Lanner)
(b)	Serenade	Esp:	agnole	9	 	 	R. Cottonet

Seats will be ready Wednesday morning at Sherman, Clay & Co.'s, and prices will be \$1.00, \$1.50 and \$2.00. On Friday afternoon, Dec. 17, Kreisler will play the great program of Thursday night for the music lovers across the bay at Ye Liberty Playhouse, Oakland. Seats for this event are only obtainable at the box office of Ye Liberty Playhouse.

The time is drawing near when attention should be attracted toward the concerts of the Mansfeldt-De Grassi-Villalpando Trio concerts, which will take place at Kohler & Chase Hall this month. The personnel of this trio was anounced at length in this paper two weeks ago, and there is no necessity in adding anything at this time until the regular program and date of concert is received. We desire, however, to remind our readers to keep an eye open for the announcments, as these events will no doubt be among the most important musical happenings of the season.

UNIVERSITY OF CALIFORNIA GLEE CLUB.

The University of California Glee Club, assisted by the Mandolin Club, will give a concert under the auspices of the California Club in their clubhouse, Clay street, near Van Ness, this evening (Saturday, Dec. 4). The fact that the Glee Club has for its director Wallace A. Sabin of this city insures the public a high-class program both in its selections and rendition. Besides the numbers by the two clubs, several solos will be rendered during the evening, including Luther B. Marchant '11, baritone; H. Warner Sherwood '13, violin; Colman Schwartz '11, monologue and a trio composed of H. W. Sherwood, violin; R. C. McGee, '12, cello and R. J. MacFadyen '10, piano.

voices have just been published by the Maxwell Company of New York. Mr. Perlet is now finishing the second opera for the Persse Mason Company, which is now presenting Mr. Perlet's work throughout the coast with much success.

Mackenzie Gordon received a wire recently from a leading New York manager offering him an engagement to sing the tenor part in "A Persian Garden" with Liza Lehmann during an Eastern concert tour. Mr. Gordon, however, has been too busy lately, and has already made arrangements for a series of appearances in California, which compelled him to decline the offer. One of the first concerts to be given by Mr. Gordon will be in Maryville tomorrow (Sunday) afternoon, and Mrs. Cecilia Decker Cox, one of the foremost contralto solo-



University of California Glee Club.

MISS RUBY STUART SINGS IN BERKELEY.

Miss Ruby Stuart, a young student of Alyce Gates, sang in Berkeley last week at a reception at St. Mark's Church. While it was evident that Miss Stuart was very nervous, the strength and reliability of Miss Gates' technic enabled the young student to sing the "Caro nome" from Rigoletto with a finish and maturity which comes only from the genuine art training of the operatic stage.

Miss Stuart responded with several encores, which were all beautiful and finished, showing the "art chiseling" of the teacher behind. There was not a great deal of natural temperament in the work, but we believe the art which Miss Stuart is studying will necessarily creat more color and warmth in time. She also sang in Italian, the Italian National Hymn, which had a swing and rhythm quite different from the hackneyed way in which these songs are usually sung by those of other nations.

Miss Alva Haight was the accompanist for Miss Stuart, and won for herself the right to take her place among those foremost in the profession.

Herman Perlet is at present very busy composing several new works for Eastern publishing houses. Among these are three Etudes entitled "The Three Graces," and arpeggio study entitled "The Rippling Rivulet," to be published by M. Witmark & Sons. Three new songs and two rios for ladies' ists of the Pacific Coast, will assist Mr. Gordon. With two such artists the people of Marysville will receive a treat that they are not able to enjoy frequently.

The readers of the Pacific Coast Musical Review will no doubt remember with great pleasure the work of Georgiana Strauss, the well-known contralto who proved to be one of the most brilliant stars of the engagement of the International Grand Opera Company, which appeared at the Princess Theatre several months ago. Miss Strauss is at present visiting friends here and recuperating from quite a siege of sickness, which culminated a short time ago in an operation for appendicitis. Miss Strauss expects to remain for some time until her health is completely restored. A number of her friends are eager to have her appear in concert, and it is likely that she may be induced to appear in public before leaving this city. The Pacific Coast Musical Review will be glad to give any musical club, church choir director or manager information regarding Miss Strauss' address, as well as guarantee in every respect her fitness as an artist of the very best standing. This paper is acting entirely upon its own initiative in this manner, simply impelled by its principle of calling attention to really meritorious artists who reside here either permanently or temporarily.

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Friday Afternoon, December 17th, at YE LIBERTY

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Coming: SEMBRICH

IN THE REALM OF THE MUSIC TRADE

One of the policies of the Pacific Coast Musical Review in which it differs with other newspapers is its decided impartiality in the matter of treating ALL its advertisers. Whether those supporting this journal by advertisements are managers, artists, teachers, music schools or business men, they are each and every one of them entitled to the benefit they may derive from being mentioned in the reading columns of this paper. During the past eight years of our aggressive fight for the supremacy of a musical journal, circulated and supported principally on the Pacific Coast, we have endeavored by means of frank, impartial and fearless expression of opinions to conquer for ourselves the confidence of the musical public--professional and amateur alike. We believe from a persusal of numerous letters received by us quite often, and some of which we will gladly publish in the holiday number, that we have really been victorious in our campaign and have, by means of open-heartedness and impartiality, which we tried to make consistent, gained the confidence of our readers.

Having thus gained the trust of the musical public we do not think anyone would consider us presumptious or vain if we, under these conditions, regarded a mention in the reading columns of this paper as particularly valuable, because everyone knows that such reading columns can not be bought for advertising purposes, and that anyone mentioned here must be worthy of such mention, for if we did not think him worthy we would not publish anything about him and no money in the world could buy such space in this paper is his purposes were unworthy. But, unlike daily and other papers, we regard the business man's advertisement of just as much benefit to us as the advertisement of an artist, and we consider such business man just as much entitled to our reading columns, if he deserves mention, as the artist is entitled to such space. And for this reason our readers will find from time to time a large portion of a regular issue devoted to the interests of the music trade in so far as they apply to the members of the profession or those elements of the musical public who patronize a music store.

The holiday season is now approaching and many people will take advantage of the same for the purpose of exhibiting their regard for friends and relatives in the form of making useful presents, which should not be regarded so much from the standpoint of their intrinsic value as they should be considered a token of sincerity and affection. Among the greatest annoyances of an approaching holiday season is the embarrassment at times experienced in the selection of presents. It is often almost impossible to make up your mind in this direction until the last minute, when everything has to be done in a hurry and when, consequently, selections are made that prove afterwards inadequate. This paper, having in mind its duty toward the music houses as well as toward its readers, desires at this time to remind everyone that while difficulties may be experienced in selecting presents for anyone else, there can not be any difficulties in the selection of presents for musical people. Surely, if you have among your friends music pupils or musically inclined people, it is easy to give them great delight by giving them something that is not only useful,

but also instructive to them. And a genuine music student will be more grateful to you for presenting him with something that is of use to him in his chosen vocation than if you gave him something which had only temporary value.

gave him something which had only temporary value. Glance through the advertisments of the various music houses which will appear in this issue and the following issues between now and December 25th. Possibly you may find an adequate present. If a piano or player piano is too expensive for your financial resources, you must not forget that



Perspective View of the Main and Mezzanine Floor of Sherman

there are many things less expensive to serve as presents. There are talking machines, talking machine records, books on music, wusic albums, music rolls, violins and other musical instruments, and a good many more things which the clerks will be glad to show you if you will only set aside a day to shop around the music stores. There are thousands of people to whom music is a hobby, and you can not make your friends a better present than give them something that will assist them to cultivate that hobby. And if by chance

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The Mill Valley Orchestra gave its first individual concert at the headquarters of the Outdor Art Club in Mill Valley last evening (Friday, November 26th). The Pacific Coast Musical Review hereby acknowledges a very neat invitation to the affair, but is sorry not to be able to be represented as the rush of the season keeps the staff pretty busy in San Francisco distributions. cisco just now.

Louis H. Eaton began his organ recitals at Trinity Church on Tuesday evening, November 9th. He is also to present Elgar's well-known cantate, "Light of Life," with the choir and soloists of the church.

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you will include in your present a subscription to the Pacific Coast Musical Review you will have added something that does not cost you much, and still will afford a great deal of pleasure to a music student during an entire year.

ALFRED METZGER.

In the following columns we desire to present to you a little news about the various leading music establishments in San Francisco, where you may safely go to buy a present and receive your money's worth.

THE BALDWIN COMPANY-On November 1st, 1909, this excellent organization opened its elegant new headquarters at 310 Sutter street, a picture of which may be found upon the front page of this issue. It is a four-story building, exclusively occupied by this firm and furnished in a manner conformant with the finest and most modern appurtenances. The Baldwin Company is a very unique organization. It possesses four immense factories which turn out more than twenty-five thousand pianos and organs every year. ecutive offices are in Cincinnati, but its general offices are distributed from coast to coast, each covering just sufficient territory to assure prompt service and strict personal attention by the various managers.

As this paper reaches most of the dealers on the Pacific Coast it will be interesting to them to know that the Baldwin Company's policy is to demonstrate results, and for this reason is willing to co-operate with its agents to that end. And as they have emphasized in some of their letters: "We at this end are prepared to demonstrate that we can extend you substantial aid in the development of a profitable business if-

you at your end will afford us the opportunity.'

The Baldwin Company's California office has been consid-Oakland and San Jose. E. C. Wood, the resident manager, has left no opportunity open to miss bringing the dignity and reliability of his firm to the attention of the public. assisted in the San Francisco establishment by a staff of competent people who have served many years of apprenticeship in the very branches of the trade which they now occupy as Mr. Coutourier is one of the latest additions to the excellent staff. Perhaps we can not give a better idea of the Baldwin Company's standing as a business organization than to quote the following remarks uttered by Ernest A. Weier, in charge of the publicity department in Cincinnati, during an interview with a prominent Eastern trade journal:

interview with a prominent Eastern trade journal:

"The highest compliment that can be paid any concern, whether indestrial or commercial, is the steadily increasing demand for its goods. Splendid as the development of our manufacturing plant is, it hardly keeps pace with the growth of the commercial branch of the house, which, of course, is the true indicator of public demand. Baldwin instruments of every grade, from the highest artistic grand to the modest upright for the frugal home, are sought after in all parts of the country. Our endeavor to give our patrons the very best concern, which is the standard of the country. Our endeavor to give our patrons the very best concern, which is the standard of the form of the first to affirm that the world is there another industrial and commercial institution organization, as a whole. Not in this country and not in the world is there another industrial and commercial institution the Baldwin Plano Co. This thorough organization brings with it tremendous advantages, not only for the house, but naturally also for its patrons."

SHERMAN, CLAY & COMPANY-Regarding the firm of Sherman, Clay & Company it is not necessary at this time to add anything to what we have already published on vari-Those people who have already dealt with ous occasions. this firm know from experience its painstaking efforts to give satisfaction. Lately the personal staff of the San Francisco house has been strengthened by transferring Fred R. Sherman, hitherto manager of the splendid Oakland house, to the position of manager of the retail plano department in this city. Mr. Sherman has built up the Oakland store to a remarkable extent, indeed, to a position where it may well be regarded as the equal of any music house in California outside of San Francisco. Its main floor, which is reproduced in this issue, is one of the handsomest stores in this country, and its fixtures and illumination can not be surpassed any With Mr. Sherman was transferred from Oakland where. Mr. Lang, a salesman of splendid faculties, who has mastered the peculiarities of his profession with brilliant results and with that thoroughness which makes his services as val-

uable to the patron as to the house.

Mr. Richmond, who only a short time ago has come from the East, where he occupied a responsible position with a prominent house, has been selected for the management of

the Oakland store, and he has now an opportunity to reveal those advantages which have given him an enviable reputation before coming to the far West. Sherman, Clay & Co. is this year especially prepared for the holiday trade, and the handsomely and tastefully decorated show windows attract large crowds who are ever on the alert for something original and attractive. In selecting your presents be sure and don't overlook the firm of Sherman, Clay & Company.

THE WILEY B. ALLEN COMPANY-We have already described in these columns the magnificence of the new Wiley B. Allen Company establishment on Kearny street. the last few weeks the readers of this paper had cause to admire the elegant portrait of the interior of the main floor of this establishment which the firm proudly called in its advertisement "The Most Beautiful Piano Store in America. But as you will see from the advertisement in this issue this firm does not monopolize its trade to pianos. It also has in stock a large variety of player pianos of the best known makes. Those of our readers who possess sufficient means to acquire a player piano should not forget to include in their shopping trips a visit to the Wiley B. Allen establishment. A demonstration on these players will reveal many new ideas of which people are not aware.

The Wiley B. Allen Company represents one of the most respected and dignified business houses in America and the manner of their display corresponds with this reputation. Only recently the company strengthened its personnel by transferring Mr. Merrill, who hitherto managed the Los transferring Mr. Merrill, who hitherto managed the Los Angeles store in an excellent manner, to the San Francisco house, and the firm surely has had no reason to regret this As we desire to devote some space to the music trade in the holiday number we will continue this talk in that

edition.

KOHLER & CHASE-Until Kohler & Chase move into their magnificent ten-story building on O'Farrell, near Market street, there remains little to be said at this time. All our readers are aware of the fact that this firm is one of the oldest, in fact, the oldest music house on the Pacific Coast, and has held its position as an important and influential organization during the last fifty years or more. It will soon occupy one of the most magnificent business blocks in the country and will by that time have organized a most efficient staff of department heads. At present it is possible to state that among the recent men of capacity engaged by Kohler & Chase is Mr. Ragland, the new manager of the piano department. He has had years of experience in the business, both with Eastern as well as Western houses of eminence in the trade, and the proof of his efficiency may be sought in the fact that he has never been without a responsi-

ble position. It is safe to assert hat Kohler & Chase have chosen well. Another department head who has been selected

for the firm is Mr. Briggs, who also may point with pride to a successful career.

At present Kohler & Chase does not make any especial announcements, except that, although still in its temporary quarters at this writing, the firm has on hand a complete stock of pianos, players and all other goods that combine to form a complete music house equipment. Seekers for holiday presents may here find some excellent suggestions. back page of this paper has been devoted this week to an announcemnt of the new Kohler & Chase Hall, which will soon be ready for occupancy. Arrangements have been made to give a series of concerts during the opening week, for which leading resident artists have been engaged. All those teachers and concert artists who are in need of a comfortable hall just suited to their purposes will not make any mistake to ask for reservations from Messrs. Fitzpatrick & Norwood, There will also be found in this issue an anthe lessees. There will also be found in this issue an announcement by Speck, Paschel & Company that there are still a few choice studios to be had in the new building. over half of these studios have already been taken, it will be wise to make the necessary arrangements as soon as possible before all the space has been disposed of.

BENJ. CURTAZ & SON-The front page of the last issue contained a portrait of the main floor of the four-story piano warerooms of Benj. Curtaz & Son, at 113 to 117 Kearny street. A detailed review of this new establishment appeared in a former issue, and it need only be added here that this old established and reliable firm is forging ahead with all the rest of the music houses of this city. Its brilliantly lighted and elegantly dressed show windows are the admiration of all passers-by and the tasteful color scheme that enhances their appearance is admired by those conversant with the art of display. A glance in these windows will in itself be a splendid suggestion for holiday ideas, and during your

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The business of The Wiley B. Allen Co. has been built and developed upon the belief that the buying public appreciates honest values, meritorious pianos, and a frank, straightforward method of piano selling that permits of no misrepresentation, no deceptive prize schemes or guessing contests, the object of which is to exploit cheap and low-grade pianos at exorbitant prices.

Our business consists wholly of selling pianos and talking machines at prices which represent their actual values and that are more reasonable, when quality is considered, than can be found clusively. Therefore, each and every buyer knows that he has Therefore, each and evry buyer knows that he has clusively. bought at the lowest possible figure.

The protection and the satisfaction of each individual customer is the underlying principle of our business and the foundation of the remarkable growth and success of our House. Our interest does not cease when the sale is made. We consider the transaction closed only when we know that the piano has proved its worth in the hands of the buver.

Courtesy and consideration toward all visitors is one of the characteristics of every employe of our House, and every effort for the furtherance of the buyer's interest is freely given.

Briefly, the policy of our House is outlined above. Our stock of pianos, player-pianos and talking machines is the largest, the most carefully selected, on the Coast. Therefore, as a prospective purchaser, it is to your interest to call before a final selection of your piano is made. Our easy payment plan will greatly please you.



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shopping trips do not forget to pass Benj. Curtaz & Sons, look in the show windows and it is possible that you will not

keep on passing.

In the announcement of Benj. Curtaz & Son in this issue you will find attention paid to Musical Literature. Anyone studying is interested in any book that contains as its subject something connected with music. A novel you may read and after reading put aside, perhaps never to look at again; but a book on a musical subject is a source of valuable information that the recepient will retain and simply can not afford to throw away or neglect. Such a present is a permanent present and can be added to every year until the student has accumulated a handsome and useful library.

Sherman, Clay & Co. are giving some very interesting recitals at their Recital Hall on the eighth floor of their magnificent building at the corner of Sutter and Kearny streets every Saturday afternoon. The programs consist of a series of excellent compositions interpreted by a soloist who is paid for his or her services, and by Frank L. Graniss, who presides at the Cecilian player piano, and the Estey pipe organ. We are in receipt of the following two programs: November 13th, Mrs. H. T. Bailey, soprano. Program—Sonata op. 42, No. 1, Pastorale (Guilman), The Estey Pipe Organ; (a) A Madrigal (Harris), (b) Love is a Bubble (Alliston), Mrs. H. T. Baily, accompanied with the Cecilian Player Piano; a few minutes with the Victrola; Minuet op. 14, No. 1 (Paderewski), Cecilian Player Piano; (a) A May Morning (Denza), (b) Love Me and the World is Mine (Ball), Mrs. H. T. Bailey, accompanied with the Cecilian Player Piano; Scherzo B flat minor (Chopin), Steinway-Mignon, as played by Famie Bloomfield Zeissler.

November 20th: Miss Marie Bertraud, contralto. Dreaming, Serenade (Dailey), Estey Pipe Organ; (a) Ich Grolle Nicht (Schumann), (b) Little One a-Crying (Speaks), Miss Bertaud, accompanied with the Cecilian Player Piano; a few minutes with the Victrola; Air de Ballet, op. 30, No. 1 (Chaminade), Cecilian Player Piano; (a) Der Asra (Rubinstein). (b) Cantique de Noel (Adam), Miss Bertaud, accompanied with the Estey Pipe Organ; Arabesque, "The Beautiful Blue Danube" (Sculz-Evler), Steinway-Welte-Mignon, as played by Josef Lhevinne.

The choir of the First Congregational Church, Oakland, gave its annual, Thanksgiving Oratorio Service last Sunday evening, November 21st, at 7:30 o'clock, upon which occasion Mendelssohn's "A Hymn of Praise," was sung. Maurice Anger, a tenor who has lately come to California from Prague, Bohemia, sang the tenor solo part, while the other solo parts were sung by the regular choir soloists. The full strength of the chorus choir, to the number of 70 voices, were heard in the great choruses of the oratorio. As a special offertory number, Henry L. Perry, the bass soloist of the choir, sang one of the celebrated bible songs of Dvorak. Miss Virginie de Fremery played special organ numbers, and the music was under the direction of Alexander Stewart, the choirmaster of the church.

THANKSGIVING CONCERT

Given by the Conservatory of Music of the University of the Pacific in San Jose.

A decidedly artistic success was the common verdict of those who attended the Thanksgiving concert of the Conservatory of Music of the University of the Pacific on Tuesday, Nov. 23, under the direction of Dean Pierre Douillet of the conservatory. The program was well chosen and equally well arranged. The evening opened with the rendition of Mendelssohn's "He watching over Israel" from the oratorio "Elijah," by a chorus of 60 voices, and accompanied by an orchestra. This was followed by Mendelssohn's piano concerto in G minor, played most artistically by Miss Beatrice Ferguson, a member of the '10 conservatory class. It was indeed a delight to hear the concerto full of interweaving melodies played by this young pianist in so masterly a style, with the support of the orchestra, making in all a very harmonious presentation of this great work. No less could be said of the Weber concerto in F minor, played by Mrs. Ida Sedgwick-Pogson, who rendered this number in a very brilliant and pleasing manner. She, too, was aided by the orchestra. The second chorus was a very dainty little poem set to music by Abt and known as "The Violet's Fate." It was sung unaccompanied, and this means the young voices of the singers had the better opportunity of bringing out the sweetness and melody of this selection and added variety to the program. A very brilliant presentation of Rossini's "In-



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flammatus" from Stabat Mater, by Mrs. Nitalia Douillet, soprano, chorus and orchestra, closed an unusually pleasant evening for all who took the opportunity of attending this concert at the University of the Pacific.

Although it is against the policy of this paper to review any concert that takes place at the St. Francis Hotel, under the auspices of the so-called Art Society, by reason of the fact that it is inaugurated for purposes opposed to all musical ethics and patronized mostly by people ready to insult capather estimates the second of an imaginary social superiority, we will this time record here the fact that Herman Perlet conducted an orchestra of thirty musicians at the Jomelli concerts that took place at that hotel. This orchestra played several compositions, as well as played the music to the dancing of Inez Diblee. On this occasion Mr. Perlet presented for the first time in this city Henry Hadley's new tone pictures—"Fascination" and "Capriccio" for strings. Among Mr. Perlet's compositions presented on this occasion were: "Valse Lento" from the Ballet Suite "Im Wald"; Caprice Pizzicato, and a number written especially for Miss Diblee. "L'Homage au Sabre," a tone picture which she interpreted in dance. The rest of the orchestral numbers played on this occasion were: Overture, Rosamunde (Schubert); Spring (Grieg); Samson et Delilah (Saint-Saens); Spanish Dances. Mr. Perlet received numerous compliments for his excellent conducting, as well as his splendid original works.

Six of the more advanced pupils of Samuel Adelstein have organized a Mandolin Sextet and are rehearsing weekly at their teacher's studio, the very best compositions written for the mandolin by leading Italian composers. After the holidays this sextet will appear at various private musicales as well as give a concert of its own. The personnel of this organization consists of: Mrs. H. H. Sherwood, Mrs. E. Forbes, Mrs. R. M. Griffith, Miss Lois Bolton, Miss Emma Noonan and Samuel Adelstein.

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IF THERE ARE SUFFICIENT APPLICATIONS FOR MEMBERSHIP FROM OAKLAND AND SAN FRANCISCO, REHEARSALS WILL BE HELD IN BOTH CITIES EVERY WEEK.



Miss Margaret Goetz of Los Angeles is one of the few musical educators in the far West who keeps careful record of historical dates connected with the life of the old masters and uses them for purposes of commemoration in a very unique manner. Friday, November 19th of this year, was the eighty-first anniversary of Franz Schubert's death. And Miss Goetz grasped this opportunity to give a program containing a group of Schubert's best songs. The participants on the program were: Miss Margaret Goetz, contralto; Reginald Deming, pianist, and Miss Orcutt, accompanist. The complete program included the following numbers: Piano: Praeludium op. 10, Scottish Tone Poem, Shadow Dance (MacDowell); Songs: "Morning Hymn" (Henschel), "I Dreamed of a Princess" (Hadley), "The Nightingale" (Stephens), "Ma Voisine" (Thomas), "Gute Nacht," "Sung Upon the Waters," "Litany," "Erl King" (Schubert); Piano: "The Wind" (Alkan); folk songs: "Shepherd Song" (Norwegian), "The Song of the River God" (Swedish), "Coolin" (Old Irish), "My Brown Boy" (Hungarian), Spanish Song.

The readers of the Pacific Coast Musical Review are thoroughly familiar with the efficiency and artistic standing of Miss Margaret Goetz. As one of the principal charms of Miss Goetz's occasional recitals is a certain historical character and a certain atmosphere of intelligence engendered by appropriate remarks made by Miss Goetz, it is not unlikely that on this occasion of Schubert's eighty-first death anniversary Miss Goetz possibly accompanied the presentation of these songs with a few appropriate remarks. That the artistic character of the program was beyond cavil can not be denied by anyone familiar with Miss Goetz's exquisite musicianship.

The Los Angeles Center of the American Music Society gave its first concert of the season on December 2d. The editor of the Pacific Coast Musical Review has arranged his plans in such a manner that he could be present to attend this concert, and a review of the same will appear in the next issue of this paper.

John Mulieri, a former violin pupil of Arnold Krauss of Los Angeles, has been accepted by Sevcik. Two violin students from Los Angeles have thus been added to the great pedagogue's limited private class.

A most interesting concert was given in Pasadena on Monday evening, November 15th. The participants were: Arnold Krauss, violinist: Roland Paul, tenor, and Edward R. Stiner, pianist. The program consisted of: Songs: Chants, Hebraic, Gregorian; Aria from Carmen (Bizet); Piano: Romanza (Schumann); Songs: Morning Hymn (Henschel), L'Heure Exquise (Hahn), Die Allmacht (Schubert), Slumber Song (words by Mrs. Baruch, music by Henry Schoenfeld); Piano: Nocturne (Chopin), "The Ory of Rachel (Mary Turner Salter), "Heinweh" (Hugo Wolf).

Two newcomers in Los Angeles musical circles, namely, the Messrs. Koopman, one of whom plays the violin and the other the cello, made a very excellent impression at a joint recital which took place at Gamut Auditorium on Thursday evening, November 11th. Both are excellent musicians, having served for several years as members of the London Symphony Orchestra.

Mrs. Blanche Rogers Lott acted as accompanist to Mme. Jonelli and Miss Nichols during their Southern California tour and earned considerable praise for her musicianly work.

In the music department of the Los Angeles Graphic of November 20th we find the following: "Such a recital as one frequently hears in private homes in the larger cities, London, New York and the like, was given by Miss Helen Tappe, soprano, at the residence of Mrs. George J. Birkel, Tuesday evening. Professional in every sense of the word yet in an atmosphere of artistic surroundings, this recital of a gifted young Los Angeles girl was a huge success. Miss Tappe is a 'home product,' having been a diligent pupil of Madam Jenny Kempton for several years, and her work surpassed that of many a new arrival from foreign shores. Her program consisted of Italian, French, German and English songs, beginning with "The Loreley" (Liszt), and closing with a group of splendid songs in English. Miss Tappe's voice is a clear, true soprano of pleasing quality, and she possesses a decided talent and discernment in interpretation. As a capable pianist she accompanied several of her songs with fine effect."

A most interesting program was given before the Compton Women's Club in Los Angeles on Friday, November 19th, by Miss Alice L. Cone and Mrs. Nina H. Ward, two pupils of Mrs. Estelle Heartt-Dreyfus. The program consisted exclusively of the works of Los Angeles composers. Preceding the musical program, Miss 'Cone read a paper on "American Song Writers, their Works and Characteristics," which included in the short period of twenty minutes a comprehensive record of the history of American song writers, concluding with a reference to the Los Angeles composers represented on the program. The paper gave interesting little sketches of the famous composers' personality, characteristics, and how they began writing songs. The program proved to be so interesting that it will be repeated for several out-of-town clubs. Through the entire program there was revealed a certain thematic idea which presents to the student a deliberate intention and purpose in even their earliest efforts in program making which in time influences for the great good all their work, making it something instructive as well as entertaining. The program was:

American Song Writers, their Works and Characteristics, Miss Alice L. Cone; program of Los Angeles Composers, Mrs. Nina Holloway Ward, contralto—"After the Sunshine, Rain" (Henry Edmund Earle), "Mammie's Lullaby" (Abbie Norton Jamison), "Robin" (Frederick Stevenson), "O Bind My Hands with Links of Iron" (Waldo F. Chase), "The Bluebird" (Laura Zerbe), "When Love is Done," dedicated to Frederick Stevenson (Kathleen Lockhart); "One Little Weed" (Frieda Peyche); "Despair," dedicated to Mrs. Dreyfus (Grace Freebey).

Abraham Miller, the well-known and capable tenor of Southern California, sang at a recital in Riverside on October 29th, and gave a very interesting program before the Ebell Club at Pomona on November 19th. At the latter event William Edson Strobridge, the efficient Los Angeles accompanist, presided at the piano.

AT THE GREEK THEATRE.

Sunny skies and perfect autumn weather encouraged one of the largest audiences of the season to come to the Greek Theatre on the afternoon of November 14 to listen to a concert given by Miss Ida von Weick and Charles E. Lloyd, with Mrs. Willard Batchelder at the piano. The large audience was more than repaid for its coming to hear these newcomers, for both of the singers were in splendid voice, giving a song recital of classical merit that was received with appreciation and attentiveness. For one thing, a Greek Theatre audience knows how to listen, and its taste is uncommonly well disciplined, particularly for an American audience.

Mr. Lloyd is baritone soloist at St. Paul's Episcopal Church in Oakland. His voice has a fine resonant quality, particularly good in ballad singing. Miss von Weick has studied with Willard Batchelder and is one of his best pupils. She is soloist of the Church of the Advent, the high Episcopal church of San Francisco. Her voice is a contralto of wide range, verging into the mezzo.

Mrs. Batchelder's accompanying is distinguished for its sympathetic harmony with the mood and manner of the singer. A genuinely good accompanist is rare, but Mrs. Batchelder is one of them. Among the numbers on the program were the following:

Bedouin Love Song (Pinsuiti), Hear Me, Ye Winds and Waves (Handel), Mr. Lloyd; Aria from Samson and Delilah (Saint-Saens), Serenata (Tosti), Berceuse (Jocelyn) (Godard), Miss von Weick; The Song of the Bow (Florence Allyard), Mr. Lloyd.

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Oakland, November 23, 1909.

An audience of small numbers heard Mme. Jomelli at the Liberty Theatre last Wednesday. It is curious, perhaps, that Charles the First creates an unqualified sensation at the same time in the same neighborhood. The training of the apparently intelligent simian can scarcely have been longer or more wisely directed than that of a famous soprano, so it is not his art alone which compels large audiences!

Mme. Jomelli ranks high, and her voice is yet in its fresh maturity. Also, the few who heard the program had real delight in it for every reason.

Miss Nichols, the violinist, is musicianly and finished, and Mr. Maurer gave fine support at the piano.

Saint-Saens opera, Sanson et Delila, is to be given in concert form under Paul Steindorff's direction early in December. Mr. Steindorff has recently organized a choral society, already numbering 175 real singers. The intensely dramatic part of Delila will be prepared by Mrs. Carroll Nicholson, wisely chosen from among the singers hereabout. Arnold von der Aue, a German tenor, but lately arrived in California, will be given opportunity to prove himself. Lowell Redfield will be the barytone, and Mr. Hrubanix, a basso of robust voice living in Alameda, is engaged. An orchestra of fifty will accompany, and the event will occur in Dreamland Rink.

Mrs. Carroll Nicholson will present Miss Ruth Waterman, contralto, in a recital on Tuesday evening at Ebell Hall. The program will be announced here next week.

Mrs. Grace Davis Northrup sang a program of six songs at a luncheon given by Mrs. Henry J. Wilson at the St. Francis last week.

The Berkeley Piano Club meets alternate Wednesday mornings at its studio in Bancroft way. Last week English composers were considered.

Miss Ida von Weick, soprano, and Mr. Charles E. Lloyd, barytone, gave the Half-Hour at the Greek Theatre last Sunday.

The University of California Glee Club is planning a concert for December.

Miss Florence Le Roy, soprano, Frederick Biggerstaff, pianist, and Walter Manchester, violinist, gave a concert before the Hillside Club in Berkeley last Monday evening.

Mr. Uda Waldrop, of this city, is still enjoying the advantages of the Mathilde Verne School of Pianoforte Playing in London.

The students of the school issue a little monthly magazine containing notes of the work being done, and half-tones of different talented pupils. A very good photograph of Mr. Waldrop adorns one page of the August issue, and one of the managers of the school writes of him in a most complimentary way. I quote the paragraph concerning him, which will interest his friends:

"For example, there is the student who entered the school in February, and was very much depressed about his playing; he had been studying for months at one of our best known colleges and was thoroughly disheartened at the poor result. Well, it was not long before, at one of the orchestral practices, his wonderful improvement was noticed by every one present. And then in the Herkomer Competition, did he not, to our intense surprise and delight, take the prize from under the very noses, so to speak, of some of the best students? Ah, my dears! What was the reason? Is it that he is more talented than the others? I don't think so. Some of you are very talented. No. It was the determination and the work combined with the natural talent.

"ALICE BREDT."

The First Presbyterian Church in Alameda has prepared the following music for Thanksgiving Sunday: Tanfore (Lenmens), organ; Te Deum in B flat (Marston), quartet; Song of Praise (Goublier), tenor; Cantate Dornino (Arthur Dunham), quartet; The King of Love (Gounod), contralto; Rememberest Now Thy Creator (Bach), tenor, by request; Calm as the Night (Gotze), soprano and barytone; finale from Sonata (Mendelssohn), organ.

The First Presbyterian Church in Alameda prepared the following music for Thanksgiving Sunday: Tanfore (Lengave its annual Thanksgiving Oratorio Service last Sunday evening, November 21st, at 7:30 o'clock, upon which occasion Mendelssohn's Hymn of Praise was sung. Maurice Anger, a tenor who has lately come to California from Prague, Bohemia, sang the tenor solo part, while the other parts were taken by the regular soloists. The full strength of the choir, to the number of eighty voices, was heard in the choruses of the oratorio. As offertory, Henry L. Perry sang one of the Bible songs of Dvorak. The music was under the direction of Alexander Stewart.

Miss Jessie Murray, soprano, Miss Gertrude Postel, violinist, and Miss Florence Fernhoff, accompanist, will give an "afternoon" tomorrow at Fairlawn, in Fruitvale.

Miss Vera Campbell, one of Mrs. Cushman's talented pupils, gave a recital at her teacher's home studio last Wednesday afternoon. Miss Campbell has a high, clear, gay soprano voice, and sang with much taste the following program, assisted by Miss Sidney Miller, violinist, Mrs. Cote, pianist, and Mrs. Vere Hunter, accompanist: Swiss Song (Carl Evkert); Chanson Provencale (E. Dell Acqua); Violin, Legende (Wieniawski), Miss Miller, Mrs. Hunter, accompanist; (a) Du bist wie eine Blume (Rubinstein). (b) Deserted (MacDowell), (c) Stolen Wings (Willeby); Piano—(a) To a Wild Rose, (b) At an Old Trysting Place, (c) From an Indian Lodge (MacDowell), Mrs. Cote; Robert quie j'aime (Meyerbeer); violin—(a) Salute d'Amour (Elgar), (b) Obertass (Wieniawski), Miss Miller; Spring (Waltz Song), (Leon Stern).

ELIZABETH WESTGATE.

Announcements are out for an invitational trio recital to be given by the Oakland trio class of Mary and Dorothy Pasmore at the Pasmore Studio in San Francisco this afternoon, November 27th. The program will be as follows: Noveletten (Gade); Piano, first and last movements, Mignon Harmon; Second and third movements: Piano, Jessie Harmon; Violin, Zoe Blodgett; 'Cello, Miss Dorothy Pasmore; Slavonic Dance (Dvorak): Piano, Gladys Vernon; Violin, Zoe Boldgett; 'Cello, Miss Dorothy Pasmore; Trio in E flat, No. 5 (Beethoven); First movement: Piano, Lina Whipple; Violin, Miss Mary Pasmore; 'Cello, Miss Dorothy Pasmore; Trio in A Minor, No. 2 (Mendelssohn); First and second movements: Piano, Phyllida Ashley; Violin, Miss Mary Pasmore; 'Cello, Miss Dorothy Pasmore; 'Cello, Miss Dorothy Pasmore; Piano, pupils of Mrs. Blanche Ashley; Violin, pupils of Mr. Samuel Savannah.

The pupils of Mr. and Mrs. Arthur Fickenscher gave a recital at the Associated Studios in Berkeley on Tuesday evening, November 16th, which proved quite a success. The participants were: Dorothy Paul, Muriel Barnes, Beatrice Cummings and Mrs. Lillian Palmer Willis. The program consisted of the following compositions: (a) Watchman's Song (Grieg), (b) Elfin Dance (Grieg), Miss Paul; (a) Fair as Any Flower (Schumann), (b) Early Green (Schumann), (c) Omio Fernando (Donizetti), Miss Barnes; (a) To a Wild Rose (MacDowell), (b) Will-o'the-Wisp (MacDowell), (c) Water Lily (MacDowell), (d) Autumn (MacDowell), Miss Cummings; (a) My Mother Bids me Bind my Hair (Haydn), (b) Who is Sylvia (Schubert), (c) Aria from Der Freischuetz (Weber), Mrs. Willis; Duets from Lakme (Delibes), Miss Barnes and Mrs. Willis.

On Saturday evening, October 27th, took place the second concert of the season of the Philharmonic Orchestra under the direction of Arthur Nikisch. The program included Beethoven's Symphony No. 7, a new composition entitled "Overture to a Comedy by Shakespeare," by Paul Steinpflug and the Schumann piano concerto. Harold Bauer was the soloist and scored quite an artistic triumph. The new work by Steinpflug did not make a very deep impression.

Ysaye gave a concert principally devoted to the old classics in London on the evening of October 27th. He made a decided impression from an artistic point of view.

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IMPORTANT ANNOUNCEMENT.

Beginning with the issue of October 2, 1909, the Pacific Coast Musical Review has been increased to 24 pages, which size will occasionally be augmented to 32 pages. This enables the management to add several new de-The threatrical departpartments. ment occupies two full pages, and contains straightforward, unbiased and honest reviews of every theatrical performance of merit in San Francisco. These critical opinions, which are not controlled by the business office, will serve as a guide to our readers in Oakland, Los Angeles, Portland and Seattle, and all interior cities of the Pacific Coast, in case these cities should be visited by companies first appearing in San Francisco.

Besides this reliable theatrical department, the Pacific Coast Musical Review contains a page of late European news, and a page of the most important musical news from leading Eastern centers. The Los Angeles, Oakland, Berkeley and Alameda departments are continued as usual, while more attention is being paid this season to Portland and Seattle.

In this 24-page issue advertising pages will be limited to 12 pages, and anyone applying for space after these 12 pages are filled must wait until a vacancy occurs. Special advertising rates can only be secured by those who keep their advertisement in these columns during the entire year. Those who desire to withdraw their advertisement during the two summer months must consent to pay a higher rate. Rates on this page will be IN CASE OF ANNUAL CONTRACTS: One inch, \$1.00; one-half inch, 50c, and "Musical Directory," 25 cents per issue.

Have You Seen the New-

BENJ. CURTAZ & SON PIANO?

It Appeals Especially to Teachers and Students
It contains Elegance, Durability and Moderate Price. BENJ. CURTAZ & SON

Kearny St. Near Post San Francisco, Cal.

IN THE REALM OF THE THEATRE.

CLYDE FITCH AT THE VALENCIA-Whoever in the Schubert management is responsible for the shows we are getting at the Valencia certainly deserves a hearty vote of thanks for what he is sending us in the way of comedies. After the laughable "Mr. Hopkinson" we are this week enjoying the delightful comedy, "The Bachelor," one of the latest of the lamented Clyde Fitch's long list of plays. It is a little late to attempt any eulogy of that gifted playwright now, but after seeing such an enjoyable piece of work and appreciating he masterly way in which the story is told, one can not help sighing over his untimely passing away

This little play, with but seven characters, real characters every one of them, does not contain much more material than twenty-minute vaudeville sketch, but the author has most skillfully spun the story out in a way that keeps up the interest every moment of the time.

Briefly, the story is this: A man, in love with a woman, but doesn't know it, is told his attentions have compromised her; he, being honorable, proposes; she, in love with him, accepts, but when she learns he was prompted to proposing denies her love and rejects him; he then realizes he really loves her and all ends happily. Under Fitch's magic touch the man is George Goodale, a prosperous, middle-aged bachelor, a general all-around good fellow; the girl's brother, Billy Rendell, who puts it up to Goodale that he has compromised his sister is a splendidly drawn character of a foolish, headstrong boy, who is utterly unable to understand his sister's indignation when she learns he has told Goodale she loves him. When it comes to the woman in the case, here is where Mr. Fitch, unusually expert in delineating the whims and foibles of young womanhood, is far away from the real thing. Maybe I am prejudiced because he makes the girl, Millicent Rendell, a San Franciscan, who has come with her mother and brother to New York after losing everything in the big fire, and who has changed her name for no other reason that I could find out except that it was disgraceful for a daughter of one of the best known men in the West to earn her own living. I have too good an opinion of the people who went broke after the fire to think that any of them would be ashamed to work for a living. This typewrit ist that Fitch has drawn who has become indispensable to her employer I venture to say, after some experience, is one that would last about one day with any hardheaded business No man is looking for the lovey-dovey, sweetey, clinging vine around him in business hours if he wants to get anything done. Clyde Fitch surely could have found his type in some of the keen minded, alert yet womanly young women of whom there are any number in office work today rather than in the type that he portrays here.

But after you forget the above, and the rapid movement

of the play does not give you much time for reflection, you are in for a most delightful evening. The other characters are the faithful friend of Goodale, a life-like, gum-chewing office boy, the girl's mother and a Swede servant girl, who is tickled to death to think that Millicent has caught a beau. All of the parts are most admirably taken except the ser-Charles Cherry, the originator of the role of Goodale, plays the same part here, and Ruth Maycliffe plays Millicent. JOSEPH M. CUMMING.

HIGH CLASS BILL AT ORPHEUM .- The Orpheum announcement for next week is worthy of the closest perusal, for it proclaims an entertainment that reaches the very highest standard of vaudeville, and is rich in novelty and variety. Miss Eva Taylor, who last distinguished herself in this city in the Frohman farce "Chums," will appear in the very amusing comedietta, "Mrs. Jones Smith Carey," which has proved one of the greatest successes of her career. She will be assisted by those sterling artists, Laurence Grattan, Earl Ford and Blanche Craig.

Florence Bindley, the gifted and versatile comedienne, will introduce her musical monologue, "An Afternoon at Home," in which she appears as a society leader who, disappointed in the arrival of a number of stage celebrities to entertain her guests, personates them herself. She also gives several songs and dances and a Xylophone solo, and winds up with an imitation of a French vocalist accompanying herself on the piano. Miss Stella Morrisini, a statuesque English beauty, and one of the best animal trainers in Europe, will introduce her wonderful leaping Siberian wolf hounds, and several pretty little trained Shetland ponies, and the Four Floods, announced as acrobatic merrymakers, will indulge in an entertainment of great skill and originality.

One of the most interesting features of next week's program will be the first presentation in this city of Sir Arthur Conan Doyle's one-act drama, "Waterloo," by William H. Thompson, who has purchased the right to produce this play

in America from Lady Irving, and will be seen in Irving's role of Corporal William Brewster, a doddering 90-year-old survivor of the famous '89 Scots guards, who won a medal for bravery at Waterloo. His support will include Miss Evange-line Irving, a younger sister of the well-known dramatic star, Next week will positively be Mr. Thompson's Isabel Irving. It will also conclude the engagements of the Two Bobs, Quinlan and Mack and Mabel McCane. A recently imported series of Orpheum motion pictures will be the finale to a thoroughly enjoyable performance.

COMEDY AT THE VALENCIA — Charles Cherry and the original company from the Maxine Elliot Theatre, New York, will make their last appearances in Clyde Fitch's delightful comedy, "The Bachelor," at the Valencia Theatre this Saturday afternoon and evening, and at a special matinee Sunday, Julian Edwards' famous comic opera, "The Gay Musician," will begin a run limited to two weeks.

'The Gay Musician,' which comes under the personal direction of John P. Slocum, is now in its second season and ran last year for one hundred nights at Wallack's Theatre, New York, to capacity audiences. It has also been presented in the principal cities of the country at the leading theatres. and everywhere it has met with lavish praise from both public and press. One of the principal charms of "The Gay cian" is that it is of a neat and most refined order, vulgarity finding no place in its presentation. In Boston, Philadelphia, Baltimore, Washington, Pittsburg, St. Louis and other large cities "The Gay Musician" has proved the hit of the season, and its present tour embraces what is known as "city time.

for engagements of one or more weeks.

Mr. Slocum, whose name has been so closely identified with the leading musical successes of the past ten years, has engaged a powerful singing company and chorus, and surrounded them with a most lavish scenic environment and gorgeous costuming. The cast is a notable one in every respect, including names of singers very prominent in New York. Special attention has been paid to the selection of the show girls, chorus and dancers, the very best in the theatrical field having been secured. Among the principals are Texas Guinan, the comic opera prima donna, a niece of Senator Bailey of Texas; Harry Benham, the barytone, for a long time Henry W. Savage's companies; Roger Gray, a favorite Broadway comedian and dancer; Margaret Crawford, who is well known as a character actress and singer; Leo H. White, formerly of the Gaiety Theatre, London; W. Flave Ryan, connected with many notable successes in New York; Freda Klingel, the ingenue, and many others as prominent on the stage. Max Winne, the musical director, is also well known as a composer of merit. The company numbers seventy-five people and two special baggage cars are required for the elaborate production and effects. The show girls, who are said to be stunners, are headed by Mazie Follette, who has the record of being the most popular girl on Broadway. Herman Heller's splendid orchestra will be augmented for "The Gay Musician," and the coming engagement bids fair to be one of the big musical events in the amusement history of

the city. The usual matinee will be given on Saturday.

"The Man from Home," the comedy that has had a recordbreaking run in both New York and Chicago, will follow "The
Gay Musician" at the Valencia Theatre.

SHERMAN, CLAY & COMPANY BUY OUT THE BIG POMMER HOUSE.

Large and Wealthy San Francisco Firm Acquire New Strength by Annexing the A. J. Pommer Co. of Sacramento, the Biggest and Wealthiest Firm of Central California.

The most important news lately given out by a music house reached this paper just before going to press. The news, which is important enough to display in this manner, consists of the information that the distinguished firm of Sherman, Clay & Co. of San Francisco has bought out the A. J. Pommer Co. of Sacramento, all arrangements having been concluded this week. The San Francisco house has leased the Pommer Building in Sacramento and will consolidate its own Sacramento Branch with its newly acquired property. Pommer Company has been in existence during the last thirty years, and A. J. Pommer, the head of the firm, retires after several years of successful work, a wealthy man. In thus annexing the leading and oldest house of Central California, Sherman, Clay & Co. have made a strategic move, the wisdom of which is acknowledged by the entire music trade.

-Musical Review-

SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE

THE ONLY MUSICAL JOURNAL IN THE GREAT WEST PUBLISHED EVERY WEEK

VOL. XVII, No. 11

SAN FRANCISCO, SATURDAY, DECEMBER 11, 1909

PRICE 10 CENTS



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DAVID H. WALKER -Assistant Editor JOSEPH M. CUMMING Dramatic Editor

San Francisco Office

Sherman, Clay & Co. Building, Kearny and Sutter Sts., Mezzanine Floor, Kearny-St. Side. Telephone, Kearny 4000.

Oakland, Berkeley, and Alameda Office Sherman, Clay & Co., 14th and Clay Sts., Oakland. Miss Elizabeth Westgate in Charge

Los Angeles Office

1419 S. Grand Ave. -- Heinrich von Stein in Charge

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One Inch (on Page 21) 1.50	1.00
One-Half Inch (on Page 21)75	.50
Musical Directory	.25

MUSICAL CALENDAR 1909-10.

Fritz KreislerDec. 12, 16 and 19
Lyric Quartette Pop Concert
Marcella Sembrich
Myrtle Elvin (Pianiste)February
Teresa CarrenoFirst Week of February
Madame Schumann-Heink
Mme. Tilly Koenen (the famous Dutch contralto) March
Pepito Arriolo (the Spanish child Violinist)
Maud PowellApril
Flonzaley Quartet (in Chamber Music)April
Damrosch Symphony Orchestra and Isadora Duncan May

OAKLAND'S MUSICAL OPPORTUNITY.

The recent phenomenal success of the consolidation movement in the trans-bay cities, with Oakland as the pivot, and the subsequent speculations as to the advisability of adding Berkeley and Alameda to the other eight smaller towns in this annexation, and create in this manner a Greater Oakland, brings the latter city into distinct prominence as one of the metropolitan centers of the far West. It now depends upon the citizens of Oakland whether they are satisfied to permit their city to become metropolitan in size of population or political expenditures only, or whether they realize that a genuine metropolis must also become metropolitan in spirit and activity, if it is expected to be entitled to such distinction. There are many cities in the world which have assumed metropolitan dimension in matters of figures, but which in matters of spirit and culture are still in the stage of the village.

There are, of course, various phases of culture and educational factors necessary to acquire to genuine metropolitan spirit. We, however, being principally interested in the culture of music will restrict our arguments in this case to the opportunities now presented to the musical portion of Oakland's population in the matter of fostering musical improvements and expansions on a par with the geographical and numerical growth of their city.

The Pacific Coast Musical Review has during the last two years maintained a special Oakland office. The editor has spent two days of each week in Oakland. This paper has devoted considerable space every week to Oakland musical activities. This paper has appointed a special representative to record weekly all important Oakland musical events, so that we can not be accused by the musical profession and the musical public of the trans-bay cities of having underestimated their standing as a musical center. But the question now presents itself, has the musical profession and the musical public recognized the efforts of this paper in their behalf? Have they really understood the necessity of making use of these opportunities afforded by this paper to bring Oakland and the other transbay cities prominently before the musical world of the West and East? Have the members of the profession taken advantage of this opportunity to utilize the columns of this paper for the exploitation of their efforts? And if they have done so, have they succeeded in doing it in a manner worthy of the city that is destined to take very soon a still more important part in the political and social life of the Pacific Coast?

The activities—that is musical activities—of a city are judged by the outside reader from the advertising department of the musical journal that circulates in the particular territory. We are not speaking at all at this time from any commercial point of view. We are merely trying to state facts. And by trying to recite facts we take the same argument to prove the attitude of outsiders toward the local conditions in respect to music, as we would use the position of outside people in regard to o community's commercial aspect by referring them to the advertising columns of a newspaper. Indeed, the advertising columns of a newspaper represent the commercial history and standing of a community. And so the musical pretensions of a community center in the advertising department of that musical journal which circulates in its midst and which records its activities. If the musicians and the musical managers do not utilize these advertising columns, well knowing that the paper enjoys a large circulation, they either have not the money to pay for advertisements, or they are to narrow minded or proud to pose as people eager to attract the attention of the public, or they have nothing to advertise. In either of these three cases the evidence shows a lack of musical energy and a dirth of musical activity.

Now let us see how Oakland has been represented in the advertising columns of this paper which circulates freely in the big city across the bay. There is above all Adolf Gregory, director of the Oakland Conservatory of Music, who has been during the last two years a most liberal advertiser in these columns. We could not tell whether Mr. Gregory received direct or indirect benefit through this advertisement, we only know that he has kept it up persistently and loyally,

and his school, which now includes over three hundred students, is one of the largest and most efficient conservatories in the far West. Romeo Frick is another regular and faithful advertiser in this paper, whose studio is located in Oakland. He has one of the largest vocal classes across the bay. Miss Edna Montagne, pianist, is one of the recent advertisers in this paper, who has considered it worth while to be known as a musical educator. She is a pupil of Mrs. Oscar Mansfeldt, and possibly has inherited her good judgment in matters of judicious publicity from her teacher. Mrs. Olive Reed Cushman, one of the leading vocal teachers of Oakland, has been advertising in the columns of this paper since its change to a weekly publication. She is one of the most successful and capable educators in California. Mr. and Mrs. Arthur Fickenscher are two especially well-known names to the readers of the advertising department of this paper among the Oakland teachers. They are both excellent artists, as well as competent instructors, and Mr. Fickenscher is well known as a composer of superior faculties. Miss Caroline Halsted Little has recently joined the Oakland colony of advertisers in this paper, and her standing as artist as well as teacher cannot be assailed by one familiar with musical efficiency. Gilbert Reek, a newcomer in Oakland from Boston, may now be found in the advertising department. He is a pupil of the distinguished Bernard Listemann, and a graduate from the New England Conservatory of Boston. In Berkeley, Alfred Cogswell is one of the faithful advertisers, and as pedagogue as well as artist he stands at the head of our efficient corps of musical educators. In Berkeley, as well as Oakland, Mrs. Grace Davis Northrup occupies a leading position, and as soloist as well as instructor and leader of choral societies, as well as ideal church soprano, Mrs. Northrup is known throughout the country. Paul Steindorff, admittedly one of the foremost light opera conductors in the country and recently elected leader of the re-organized Philharmonic Orchestra of San Francisco, and also leader of the San Francisco Choral Society, the Treble Clef Club and the Ebell Club of Oakland, is one of the Berkelev colony represented in the advertising department of this paper. Miss Elizabeth Westgate, a resident of Alameda, who also has a studio in Oakland, is represented in the advertising department of this paper. Miss Westgate is one of the leading critics, as well as pianists and musical pedagogues, and her standing is certainly of the very highest. Miss Westgate is also the trans-bay representative of the Pacific Coast Musical Review. Horatio Cogswell, also a resident of Alameda, who has a studio in Oakland, has again joined the advertising colony of this paper after a brief intermission. Mr. Cogswell is an excellent vocal teacher, and as concert soloist is known through the major portion of California, where he has appeared with success in numerous recitals.

From this enumeration it will be seen that Oakland, Berkeley and Alameda are represented by thirteen teachers in the advertising columns of this paper. Of these, eight are from Oakland, three are from Berkeley and two from Alameda. From Los Angeles this paper has sixteen advertisers, twice as many as from Oakland, and from San Francisco there are represented forty-five advertisers, or over five times as mnny as from Oakland. Now Oakland is to consolidate all trans-bay cities. It will then have a population of nearly four hundred thousand. The question arises, will its musical activity then increase in the same

ratio as its population. Surely there is an excellent opportunity for the music teachers and the musical public of Oakland to forge ahead in musical culture in true metropolitan fashion. This paper will do its share. It has established a permanent office in the Sherman, Clay & Co. building at the corner of Fourteenth and Clay streets. Here the editor will be every Tuesday and Saturday afternoon, beginning with December 11th, and here subscriptions and advertisements will be accepted. All music teachers and artists of Oakland can make appointments with the editor personally if they so like and any notices that may be necessary to forward direct to the paper will here be accepted. Miss Elizabeth Westgate, the Oakland, Berkeley and Alameda representative of this paper, has now a studio in Oakland at 52 MacDonough Building, where anyone can see her personally regarding attendance at trans-bay concerts. Wiss Westgate is the sole authorized representative of this paper who can review musical events that take place in Oakland, Berkeley or Alameda. Her telephone number is Alameda 155, and anyone desiring programs published in the paper can communicate with Miss Westgate at 1117 Paru street, Alameda. If any of the Oakland musical cult desires to communicate with the editor of the paper they can find him every Tuesday and Saturday afternoon at the Oakland office in the Sherman, Clay & Co. building.

With its present aspirations the trans-bay territory should have an entire page of advertisements in this paper headed especially "The Greater Oakland Department." This paper should be enabled to print two pages of trans-bay news every week. The opportunity for the Oakland musician has arrived. The question is, will he be energetic and ambitious enough to take advantage of it? We hope that he will do so.

AMERICAN MUSIC SOCIETY CONCERT.

The history of the American Music Society for the past six months is a record of phenomenal growth. The manner in which the country has taken hold of the movement from east to west leaves no room or doubt of the timeliness and vitality America has always been a music-loving nation. Every year it is proving itself more and more a music-making The time has proved itself ripe for the awakening of a national attention to the musical art which is growing up within the borders of our own land. The rate of growth of musical composition itself, and of the national application to the cultivation of it, are such that if they continue as at present-and there is every indication that this growth will increase-America will in a few years take the lead among the nations in its active recognition of creative musical art and its national cultivation, as one of the highest forms of human endeavor.

Three concerts will be given by the Los Angeles center this season; the first of these occurred Thursday evening, Dec. 2nd, at Simpson's Auditorium. On this occasion the largest aggregation of Los Angeles musicians was brought together for the specific purpose of exploiting American compositions, and the event embodied the recognition of the American Music Society by the outside public. The program was as follows:

Organ Sonata (Dudley Buck), Mr. Ernest Douglas; Chorus by the Lyric Club, J. B. Poulin, director; (a) Sayonara (Japanese equivalent for "Till We Meet Again"), (Homer Bartlett), (b) Beat Upon Mine (Ethelbert Nevin), (c) Song of the Sword (Tolana), (H. Clough-Leighton), Mr. Edwin House; (a) The Rose, (b) The Moth (Mrs. Abbie Lee Jamison). Dominant Club Quartette; Celtic Sonata (MacDowell), Miss Alice Coleman; Songs: Serenade (W. H. Heidlinger). Seed Song (Huntington Woodman), Love's Springtide (W. C. Hammond), Mrs. Bertha Vaughan; Piano Trio (Arthur Foote); Piano, Mrs. Harry Clifford Lott; Violin, Mr. Arnold Krauss; Cello, Mr. Ludwig Opid; two numbers by the Lyric Club; Mr. J. B. Poullin, director.



Among the great artists that appear before the musical world during the course of a season there are so very few who really are entitled to the distinction of supremacy, over their peers that it would be impossible to arrange a really satisfactory musical calendar without including therein a number of artists who have appeared before us repeatedly and whose achievements have become familiar objects in our musical annals. These distinguished acquaintances have become very dear to all of us and we would not be satisfied if they did not pay us regular visits. Among the famous artists already known to us whom we will have the pleasure to hear this season are: Fritz Kreisler, Madame Schumann-Heink and Teresa Carreno, each of whom represents the essence of musical interpretation in that respective phase of musical art which each has sought to emulate. But in order to be effectively educational, progressive and enlightening a musical season must introduce to us more than merely the old acquaintances among the musical family in the Hall of Fame In order to cultivate broad opinions and a liberal musical taste we must listen to new ideas and new modes of expression by new comers upon the field of musical exploration and in this matter of welcoming new material the present season seems to be especially prolific.

> * *

The very opening of the season was distinguished by the advent of an artist new to us, namely, Mme. Jean Jomelli. This exquisite vocaliste was followed by Dr. Ludwig Wullner, and he in turn by George Hamlin. The early part of next year will bring us Tilly Koenen, Pepito Arriola and the Flonzaley Quartet. Surely six new artistic attractions of magnitude in the world of music is most gratifying, and no one really interested in the art will fail to study the advantages of these artists, provided they have been expioited in a manner sufficiently extensive and sufficiently comprehensive to arouse the interest and the curiosity of the public. Extravagant eulogy does not affect the serious disciple of music, nor does it fool the public any more. Frigid enumeration of interesting program numbers does not in itself create sufficient enthusiasm to make concert attendance obligatory. Comparatively few people study music with sufficient intelligence to cause them to regard programs as an irresistible incentive in the matter of concert attendance. To the average reader of daily papers a program does not mean any more than the hieroglyphics engraved upon an ancient statue. And yet we find enumeration of programs quite a favorite and exclusive mode of advertisement among a great many musical promoters.

There are so many ways of introducing a new artist to the public that it often arouses in us quite a feeling of astonishment to perceive how few musical managers are able to take effective advantage of their numerous opportunities. For instance, the managers of Mme. Jomelli utterly failed to interest the public of California in this exquisite artiste, and yet this paper is confident that crowded houses would have been Mme. Jomelli's reward had this paper been permitted to wage a six months' campaign in her behalf. As soon as we read in the Eastern papers of Dr. Wullner's triumphs we communicated with Manager Hanson, or rather he communicated with us, and received his sanction to begin a campaign in Dr. Wullner's behalf. At that time not one of our readers knew anything about Dr. Wullner, except possibly one or two people who may have heard that someone by that name scored an unexpected triumph. And if he had come then without first being preceded by intelligent exploitation of his characteristics he could surely have been compelled to sing before a number of small audiences before his art could have been appreciated. In such an event there would have been no time to describe his unique advantages and the quality of his voice and thus the latter especially not being understood

would have caused severe disappointment. But during the last six months this paper conducted an exhaustive educational campaign in behalf of Dr. Wullner. We described his art in such a man or that every member of the musical cult knew before the anist arrived here exactly what his artistic faculties consisted of. Indeed, hardly any artist ever appearing on the Pacific Coast was so well understood before his arrival, and this is largely due to Manager M. H. Hanson, whose advertising material was especially intelligent and exhaustive.

Notwithstanding the very effective campaign waged by this paper in behalf of Dr. Wullner, there still seems to be a doubt in the mind of a number of people regarding the exact di-For this mensions of the influence which the same exercised. reason we have again made an arrangement with Manager Hanson to exploit another artist who has made a triumphant entry in the musical arena of America this season and who at the present time is not well known on this coast. No Pacific Coast daily paper has so far mentioned the name of this artist with anything like enthusiastic endorsement and no reader of this paper could tell us off-hand wherein the wonderful artistic qualities of this new star on the artistic firmament may be found. I refer to Tilly Koenen, the mag-nificent Dutch contralto, who has made such a stir in the New York musical circles at her American debut a few weeks I want my readers to understand the situation thoroughly before this paper begins its educational campaign in behalf of this singer, so that (not like in the case of Dr. Wullner) there will be any readers left who doubt the effect of this campaign next March when Tilly Koenen will appear on the Pacific Coast.

At the time of this writing the name of Tilly Koenen does not mean much to the music lovers of the far West, except that she is one of many singers who have made their debut before a New York audience. I have written to personal friends, who are natives of San Francisco, who are very musical and who know the severe demands of a California audience upon a singer, to attend the opening of Mme. Koenen. I have written to the husband of a famous prima donna to attend the Koenen concert and give me his honest opinion. I have asked these people to describe to me the virtues as well as faults of the great contralto's vocal accomplishments and relate to me the details of either. Every one of those I have addressed was unequivocally enthusiastic about this new artist and a careful study of the information thus gathered will give me an opportunity to make my readers as familiar with Tilly Koenen and her art as they became with Dr. Wullner and his art through this paper previous to his trip to this coast. And if at the time of Mme. Koenen's advent in this city not every vocal student and teacher will be anxious to hear this wonderful woman I shall have lost complete faith in the value of an intelligent, straightforward and exhaustive campaign of publicity.

This campaign in behalf of Tilly Koenen will be especially difficult as the engagement of Mme. Schumann-Heink precedes the Koenen concerts only two or three weeks. Now the matchless contralto is so popular here that she will create a veritable musical sensation. It is therefore necessary for any sincere musician and every friend of this paper to see to it that in the excitement over the Schumann-Heink concerts Tilly Koenen is not forgotten. If we can make both the Schumann-Heink and Koenen engagements equally big financial successes we shall have accomplished something which no one at the present moment believes possible. And to accomplish the apparently impossible in musical culture on the Pacific Coast is one of the dearest hobbies of this paper. have had our victories and we have had our defeats. victories have encouraged us when we felt downhearted. Our defeats have strengthened our determination and served as an alloy for threatening vanity. We expect a victory in the campaign for Tilly Koenen. But in the event of unexpected defeat we shall have no excuses to offer except to state that we have met once more with defeat. But we go into this campaign with the fixed determination of winning.

Among the recent visitors in music trade circles was E. M. Moore of the Sterling Piano Co. During his visit Mr. Moore was entertained by Mr. Eilers, and participated in a reception to C. Bos, Dr. Wullner's accompanist, at the Family Club, at which Hy Eilers was the guest,



Berlin, Nov. 14, 1909.

It seems lately as if a large coterie of the world's greatest violinists had agreed to give Berlin a festival of great violin playing during October and November. Among those who have already appeared are Jan Kubelik, Mischa Elman and Michael Priss, who appeared with the Bluthner Orchestra.

Petschnikoff played two new concertos with the Philharmonic Orchestra, and with the same organization have been heard Bronislaw Huberman, who gave a beautiful rendition of the Brahms concerto at the last Nikisch concert, and the prodigiously talented Franz von Vecsey, who received an ovation that was really remarkable in its hero-worshipping enthusiasm.

Great things may be expected of this modest, unassuming youngster, who is not only phenomenal in his technical equipment, but who shows a surprising maturity and poise that never permits him to "play to the gallery."

Ysaye will be heard on November 22nd.

The pianists have not been idle.

This week brought three great recitals on as many consecutive evenings, from Godowsky, Lhevinne and Friedman.

The interest naturally aroused in hearing Godowsky and Lhevinne play on successive evenings was made still livelier by the fact that they both concluded their programs with the Islamey Fantasie by Balakirew, and it was still more fun to see how the critics dodged the delicate problem, some even leaving before the last number, so that they would not be called upon for odious comparisons.

Godowsky played with all the assurance, and even non-chalance, of an artist with many previous Berlin triumphs to his credit. His finest work was done in his own arrangements from Lully, Rameau and Corelli, and in such numbers as the Liszt Gnomenreigen; but in his Waldstein Sonata, Schumann, Kreisleriana and Balakirew he was too often tempted, and did, exceed the speed limit, sometimes forcing us in our admiration for his wonderful fingers, to forget the beauties of the composition.

Lhevinne has not played here for eight years, and in spite of his great triumphs elsewhere, the Berliners have been very slow in according him recognition. Hence it was that the large audience present was decidedly American.

The evening was one of the greatest successes of the sea-

The evening was one of the greatest successes of the season, and the attendance and enthusiasm will no doubt be even doubled on December 3rd when he plays again.

His conception of the Brahms Sonata seemed even broader and deeper than when he played it in San Francisco, and for clarity and beauty of tone his Chopin and Mozart numbers never were better played.

The Balakirew Fantasie he raised from a mere exhibition of digital gymnastics to a wonderful work throbbing with Oriental life and color. The four tremendous encores completed a great program, and made us wonder if there were any limit to his endurance.

Ignaz Friedman, a new name to me, proved to be a wonderful master. There seems to be nothing impossible for him. He tossed off the Paganini-Brahms variations and Godowsky's "simplifications" of the Henselt "If I were a Bird" and of Weber's "Invitation to the Dance" as if they were mere bagatelles.

With all his wonderful technic, there is much beauty in his playing, and as he is still young, will no doubt be heard from more in the future.

Conrad Ansorge gave a Beethoven evening with the Bluthner Orchestra, playing the Concerto in E flat and G major, and the Sonata op. III.

Michael von Zadora played an interesting program from Bach, Buxtehude, Beethoven, Rubinstein and Liszt.

Ernest Dohnanyi played very musically an interesting program in the Singakademie, from Chopin, Brahms, Schubert and Schumann (Carneval).

Edward Risler gave a popular Chopin evening in the Philharmonie.

Emil Sauer received a tremendous ovation at the Elite Konzert. His Chopin Sonata was one of the best interpretations I have heard, his concluding numbers were played with the same Liszt fire and abandon that we have always admired so much in Hugo Mansfeldt and all the members of that famous class at Weimar.

Harold Bauer played the Schumann Concerto at one of the Nikisch concerts. Orchestra, conductor and soloist were at their best, which is saying a great deal.

WARREN D. ALLEN.

AN EXCELLENT PUPILS' RECITAL.

The students of the Von Stein Academy of Music gave an Evening of Music at the Gamut Club Auditorium of Los Angeles on Friday evening, November 26th, which proved in every respect a credit to the faculty as well as to the participating students. The program was a follows:

ticipating students. The program was as follows:
Overture, "Magic Flute" (8 hands, two pianos), (W. A. Mozart; Piano 1. Messrs. Clarence Bates and Henry Wheeler; Piano 2. Misses Clara Russakov and Mona Newkirk; Marche Burlesque (R. B. Ellenberg), Miss Elanora Gress; Etude, G. major (Moszkowski), Miss Nellie Brigham; Valse Etude, Op. 36 (E. Liebling), Miss Loretta Payson; Impromptu, A flat major (F. Schubert), Mr. Victor Nemechek; Fantasia, D minor (W. A. Mozart), Mr. Henry Wheeler; Moment Musical (X. Scharwenka), Miss Blanche Skelton; Reverie (Tschaikowsky), Mr. Raymond Schouter, Impromptu, B flat major (F. Schubert), Mr. Clarence Bates; Sonata, E major, Op. 14 (Beethoven), Allegro, Allegrot, Allegro moderato, Miss Mona Newkirk; (a) Ballade, G minor (F. Chopin), (b) Valse Caprice, "Man lebt nur einmal" (Strauss-Tausig), Miss Clara Russakov; Marche Heroique (arranged 8 hands, two pianos), (Saint-Saens), Piano 1. Misses Nellie Brigham and Dora Brown, Piano 2. Miss Blanche Skelton and Mr. Henry Wheeler.

GEORGE HAMLIN A CONSUMMATE ARTIST.—The saying that good tenors are rare and fine ones a curiosity is a saying true and apropos.

George Hamlin substantiates the praise of the critics and lives up to the notices which heralded his coming.

After hearing him it is easy to understand how an American could go to Berlin singing "Strauss" and German lieder, and meet with great and easy success, proving to our brethren abroad that art is a universal thing after all.

To sit under the spell of George Hamlin's voice, or perhaps to be more just, his art, is like resting beside still waters or basking under blue skies. His songs become canvasses on which we feast our eyes. His art is permeated with the universal fitness of things. While he can be dramatic when the line calls for such rendering, he never offends, but he does convince, impress and above all, he rests his audience.

The poise and ease of his singing can come only from a perfect technic and a voice that is properly placed. Especially free, pliant and flexible are his upper notes where most tenors "pinch"—even Caruso is not free from this fault.

George Hamlin sings "without a throat" and there is much in every note. His voice, we are constrained to say, is the product of a perfect art. This is not saying he has not a naturally beautiful instrument, but there is in the native beauty of the voice a quality which comes only from the uniting of head with heart.

He is a poetic singer, too intellectual ever to be sentimental, lacking perhaps a certain glow and humor in his gayer things. His is not a magnetic personality—it is his art which speaks to the heart.

The programs for these concerts are veritable gems. It is worth the price of the concert just to hear Henschel's "Morning Hymn" or the "Lamp of Love" by Salter, not to sneak of those three exquisite poems from Sullivan's setting of Tennyson's "Songs of the Wrens."

Mr. Edwin Schneider's compositions on Thursday night's program, "Your Eyes" and "Flower Rain" place the composer among our most successful song makers.

Mr. Schneider, we believe, would be a greater success as a soloist than as an accompanist, as his fire and pronounced individuality sometimes overbalance his accompanying.

DAISY GOODMAN SHERMAN.



THE WEEK'S MUSICAL CALENDAR.

(November 28th, 1909.)

Opera at the Metropolitan and the New Theatre.

Open at the Metropolitan and the New Theatre.

Monday—"Lohengrin" (second time), with Fremstad, Jorn,
Homer and Goritz.
Tuesday—The New Theatre, night, "Czar und Zimmermann"
(first time), with Alten, Jorn and Forsell.
Wednesday—"Il Trov. (tore" (second time), with Gadski,
Slezak, Meitschik and Gilly.
Wednesday—The New Theatre, afternoon, "Werther" (third
time), with Nria. Clement and Gilly,
with Nria. Clement and Gilly,
Jda and Star (second time), with Bonci, Amato,
Jda and tien.
Friday—"Alda" (first time), with Caruso, Amato, Gadski and
Homer.

Homer. Saturday—Matinee, "Otello" (third time), with Slezak. Aldaand Scotti; night, "Tannhauser" (first time), with Gadski, Burrian, Fremstad, Whitehill and Blass.

At the Manhattan.

Monday—"Sapho" (third time), with Garden, Dalmores, Dufranne and d'Alvarez.
Tuesday—Opera comique, "Les Dragons de Villars" (second time), with Dalmores, Devries, Dambrine and Duchene.
Wednesday—"La Fille du Regiment" (second time), with Tetrazzini, Gilbert and McCormack, preceded by "I Pagliacci," with Zerola. Sammarco and Trentini.
Friday—"Herodiade" (fourth time), with Cavalieri, Renaud, Dalmores and d'Alvare. Jongleur de Notre Dame" (first time), with Garden, Renaud, Dufranne and Lucas; night, opera comique, "The Chlimes of Normandy" (first time), with Delormes, Nolba, Crabbe, Dambrine and Blondel.

Concerts.

Today—The New Theatre, afternoon, New York Symphony Orchestra, Walter Damrosch, conductor, with Rachmanlinoff, planist. Might, Metropolitan Opera House Sunday Night Concert, with Orchestra and Soloists. Manhattan Opera House, Sunday Night Concert, with Orchestra and Soloists. Monday—Mendelssohn Hall, afternoon, song recital by Elizabeth Kino.

Tuesday—Mendelssohn Hall, afternoon, piano recital by William Becker. Night, Carnegie Hall, New York Symphony Or-

chestra. Wednesday—Car Beethoven's Mass. -Carnegie Hall, night, Oratorio Society in ass. Mendelssohn Hall, night, Olive Mead Quar-

tet. Thursday—Carnegie Hall, night, Russian Symphony Orchestra. Friday—Mendelssohn Hall, afternoon, song recital by David

Davis. Saturday—Carnegie Hall, afternoon, piano recital by Teresa

November 29, 1909,

Dear Editor:

"A man must serve his time to every trade, Save censure; critics are already made.

Which observation is called forth by the amount of space you are devoting to the New York critics. You evidently take them much more seriously than we do here; more seriously You evidently take Has not the idea reached even than they do themselves. you out there that it is impossible for a man to write long for the papers here without becoming a cynic? How can it be helped? He is such a poor, over-worked individual, having to be at so many places at once, don't you know, and it is such a bore to hear the same things over and over again, especially when there is nothing new to write about. you start to praise anyone or anything the amount of praise must necessarily be doled out sparingly, as there are only so many adjectives in the language and besides to be a critic you must look for the faults, the public will always find the good, but in the pleasure of the moment they might overlook the bad points. Therefore the critics, otherwise known as the "buts." They serve a good purpose, however, like fleas on the tail of the dog; they keep him from getting lazy, and on the tail of the dog, they need that the profession. Give an artist unstituted praise and he becomes an impossible quantity; call his atpraise and ne becomes an impossible quantity; call his attention to the things that you don't like and he will be continually striving for the elimination of the bad points. Always trying to improve—provided you give him an idea in what he is lacking—making the next effort with more vim and ambition to do better. Therein lies the real virtue of the critic. But after all, who cares? The man who writes and the party who is written about. The rest of the world form their own opinions and say of the critic, "He is right" or "He is a fool," which brings me down to the next par:

Heard Marguerite Sylva and Tetrazzini in "I Pagliacci" and "La Fille du Regiment" respectively, and after deciding what I thought of the two performances, they were both the same evening, I looked over the daily papers and found another old saw gone wrong. I always believed the saying, "In the multitude of counsel there is wisdom." I have changed my mind and now have added to it, "Or chaos!" There were so many different views regarding the merits of the two performances and the artistes, that I put them completely out of my mind and am going to give you the record as I saw it: and I saw That's more than probably any other scribe can state. The Pagliacci was the curtain raiser, and Zerola, Sammarco and Sylva were it. This is the first time I have heard Zerola and from the various press reports I had read of him was inclined to believe that he was a young and untried singer. Instead, I found him a very finished and capable performer, who sang with splendid verve and was heartily applauded by the large house which was present. He is a "comer" and no novice. It would not surprise any one if he becomes a permanent fixture here, as he has "made good." Sammarco was as usual in form and gave a finished performance, he and Sylva singing in French and the others in Italian. played her part much better than she sang, though for the soprano there is not much calling for any display of vocal agility outside the duo. Mme. Sylva acquitted herself very creditably, though it seemed to me that she has a rather harsh voice, which grows shrill in the higher register. Only hearing her once it is not fair to judge by the one appearance. Her comedy was excellent and she made the most of her opportunities in this respect.

La Fille du Regiment, which followed, was sung in Italian, except when Gilibert forgot himself and spouted French. He was splendid and easily the favorite of the audience. Mme. Tetrazzini appeared in the saucy costume of the Vivandiere there was a ripple of merriment around the house. Her embonpoint does not lend itself readily to the short skirt and the style of the costume, though she altered it somewhat to suit her, and a more roly-poly, mischievous, sprightly Marie has not been seen in New York. With all the drawbacks of the costume, etc., she made the most of the part and while one misses the French style and piquancy which French artists seem to give, the piece was most enjoyable. McCormick had as much idea of the role of Tonio as he has of heaven. His singing was excellent, however, and he received many hearty applaudisements from the public. It seemed to me that the audience were either very ignorant or else extremely rude, as at the close approach of the finals of the piece there was a steady stream of people who occupied the aisles and not only prevented the people from hearing but from seeing as well. If Hammerstein would make it a rule to allow no one to leave during the performance or enter either he would confer a great favor on a suffering public.

That show of ignorance and boorishness is always exhibited by those who are supposed to know better; the boxholders and the best dressed people in the audience seem to think they have a special right to come and go when they please, regardless of the discomfort of those around them. Tetrazzini, who had interpreted a waltz song from Mireille, which could have been very well done without, was singing, there was a steady stream of people coming up the aisle. It was shameful; an insult to the artiste and those who were in their seats as well.

Just why the conductor should have been brought out with the singers, who received a very hearty recall, one might say too hearty from some parts of the house, is inconceivable; especially after massacreing the music as he had been doing It looks extremely mal a pros for a conductor, blushing and acting the giddy goat, to come flouncing down the stage with a sprightly Tetrazzini on one side and a very big and bluff Gilibert in the other. Looked like the Sergeant had caught him stealing and was taking him very much against his will What does a conductor want on the stage, anyto the goal.

Blanche Marchesi struck a very bad night for her concert. and it has been indefinitely postponed.

Thursday night Carreno was the soloist at the Philharmonic Society concert and was received with her usual

amount of applause. Mme. Carreno seems to grow more lovable and more pleasing as she grows older and her playing has not yet lost all the vim and fire which has always been hers.

THE PHILISTINE.

FRITZ KREISLER'S GREAT CONCERTS.

This Sunday afternoon, Dec. 12, that consummate artist and real genius, Fritz Kreisler, will again entrance us with the magic sounds of his violin. What artist has reached deeper into our hearts than this master-player? Everybody is glad that Greenbaum has brought Kreisler back to us. Here is an artist who appeals to all. He plays the most difficult works with an ease simply astounding and he imbues the simplest works with an interest almost human. Verily-Fritz Kreisler is a genius

On the first program we are to hear Viotti's beautiful old "Concerto" in A minor, Handel's "Sonata" in D major, "Prelude and Allegro" by Pugnani and other old classics by Friedman Bach, Couperin, Boccherini, Weber and Mozart. For those who like the brilliant display pieces there will be a Wieniawski polonaise and again we are to hear a Dvorak

number as only a Kreisler can play it.

On Thursday night, Dec. 16, a Bach "Suite" and a Bach "Prelude and Gavotte" originally written for violin alone, but to which Schumann wrote a piano accompaniment, will please the lovers of that master composer. Old works by Padre Martini, Dittersdorff, Porpora, Tartini and Francoeur will be given and the very modern writers will be represented by Claud Debussy with a "Menuet" Saint-Saens with his entrancing "Havanaise," and Kreisler himself, whose two works, "Tambourin Chinois" and "Caprice Viennois" have had the nicest things said of them by eminent critics. Paganin's "Caprice No. 24" and Wieniawski's "Airs Russes" will please those to whom technical difficulties appeal, or rather pyrotechnical displays for even the simplest works have their technical hardships.

For his farewell program on Sunday, Dec. 19, the artist has selected Tartini's "Devil's Trill," and Vieuxtemp's "Concerto" in F sharp minor for his "pieces de resistance" and by special request he will repeat the two old Viennese waltzes by Lanner with which he fascinated his audiences two years ago. Works by Gluck, Couperin, Cottonet, Chaminade and Arbos will be included in this offering. One party has offered to wager a good dinner with Manager Greenbaum that Kreisler will not be allowed to escape at any concert without playing Dvorak's "Humoresque." Seats for all the concerts are on sale at Sherman, Clay & Co.'s, where complete programs may be

obtained. Next Friday afternoon, Dec. 17, our trans-bay friends will have the opportunity of hearing Kreisler in the great program of Thursday night at Ye Liberty Playhouse, Oakland, where seats are now on sale. The concert will commence

at 3:20 as an accommodation to teachers and pupils. -11

UNITE ART WITH CHARITY.

We copy from the Examiner of last Sunday the following item regarding the forthcoming benefit concert at the St. Francis Hotel and desire to remind our readers that this is not only a most worthy cause, but it is equally as much an event of the highest artistic character and the admission prices are far below the quality of the performance. Says Mr. Nunan in the Examiner:

'The Christmas season will offer no better opportunity for aid of the worthy poor than that afforded by the benefit to be given at the St. Francis Hotel on Thursday evening, December 16th, for the purpose of raising funds to assist Mrs. Ida M. Graham, a blind widow and her nine young children. Mrs. Graham is entirely unable to aid herself in any way. youngest of her children is two years old and the oldest is eighteen.

'That assistance is genuinely deserved in this case is guaranteed by Treasurer Theodore Hardee of the Eilers Music Company, who, with his associates, is heading the relief movement and carrying on the benefit plans. Many prominent musicians and society people who know of the circumstances have volunteered to help make the benefit a big Christmas success, and already donations for the blind widow and her children are beginning to arrive at the Eilers store, 975 Market street.

"Mr. Hardee reports that several prominent society ladies have offered to act as patronesses and he expects that the list will be made up within the next few days. The musicians have volunteered the talent for the entertainment to be given at the St. Francis on Thursday evening of next week, and an exceedingly interesting program has been arranged. The artists who will assist are Mackenzie Gordon, the famous California tenor; Louis Albert Larsen, baritone; Miss Georgiana Strauss, the American contralto who was here with the International Opera Company last season; Frederick Maurer. Jr., piano accompanist; Miss Eula Howard, solo pianist; Herman Heller, violinist; Miss Kaethe Piezzonka, 'cellist, and Mrs. Squire Varick Mooney and Mrs. Louise L. Gage, elocutionists. All who want to assist in promoting this beautiful benefit work of the Christmas time should communicate with Mr. Hardee immediately, and from him any desired particulars in regard to the blind Mrs. Graham and her big family of helpless children may be obtained." -

DR. WULLNER'S FAREWELL CONCERT.

What a wonderful repertoire Dr. Ludwig Wullner must have! Here he has consented to return to us from the Southland and give us one more concert before he continues his tour Eastward, and announces a program of twenty-three songs, only one of which has appeared on his previous programs, and many of which have never before been heard in this city. This great feast of song will be given this coming Monday night, December 13, at the Novelty Theatre, and no student or teacher of singing and no music lover can afford to miss it. The seats are now on sale at Sherman, Clay &

Co. s. Here is the wonderful oliering:	
(a) Der Wanderer (only repetition)	Schubert
(b) Wer sich der Einsamkeit ergibt	Schubert
(c) Wer nie sein Brod mit Traenen ass	Schubert
(d) Der Leiermann	Schubert
Der Page	Schumann
(b) Fruhlingsfahrt	Schumann
(c) Der Sandmann	Schumann
(d) Freisinn	Schumann
(e) Ein Jungling liebt ein Madchen	Schumann
(f) Ich Grolle Nicht	Schumann
(a) Der Musikant	Hugo Wolf
(b) Auf ein altes Bild	Hugo Wolf
(c) Auf einer Wanderung	Strauss
(d) Liebesgluck	Strauss
(e) Der Arbeitsmann	Strauss
(f) Aus dem Nachtliede Zarathustras Arnold	Mendelssohn

Sagt mir, O schonste Schaferin; Die Sonne scheint nicht mehr; Sonntag; Feinsliebchen du sollst; Schwesterlein; Ich weiss mir'n Maidlein; Ach Moder, ich well en Ding han. Folk-songs arranged by Johannes Brahms.

The Novelty will hardly be big enough to hold the audience.

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Safest and Most Magnificent Theatre in America

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THE FLOWER OF VAUDEVILLE

Donald Bowles and his Company in "Guilty?" by Victor H. Smalley; The Klein Family; Harry Fox and Millership Sisters; Carl Nobel; Florence Bindley; Stella H. Morrisini and her wonderful leaping Siberian Wolf Hounds; Four Floods; New Orpheum Motion Pictures. Last Week of Eva Taylor and Company presenting first time Lawrence Grattan's picturesque fantasy "Dreamona."

Evening Prices: 10c, 25c, 50c and 75c. Box Seats \$1.00 Matinee Prices: (Except Sundays and Holidays) 10c, 25c, 50c.



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GRAND OPENING SUNDAY, DEC. 12

FOR ONE WEEK-Matinees Thursday, Saturday John Cort Presents a Mammoth New Production in His Revival of THE GREATEST OF COMEDY OPERAS

KING DODO

With Eleanor Kent, William Friend, Zoe Barnett and a Capable Cast and Chorus POP. MATINEE THURSDAY Prices-25c to \$1.50

Next: 45 MINUTES FROM BROADWAY



New York, Nov. 22, '09.

Your recent condemnation of "free shows" Dear Editor: could well be 'reproduced here: "William C. Carl will give the second of his series of free organ recitals in the First Presbyterian Church, Fifth avenue and Twelfth street, to tenor."-The morrow evening, assisted by John Young, World. This gentleman has spent money and time in seeking pupils for his school; he has worked hard to bring himself to the point where he can appear as a soloist on the organ; he spends money for advertising and the rent for the halls; he has recently been very much in the public eye for certain triumphs abroad and yet—he must needs give a "free" organ recital. John Young, tenor, evidently also shares the erroneous idea that "free" performances will "get him something." They do. They get him disliked and the artist who gives his services gratis is just lowering his earning capacity that much more each time. How long does it take for any artist to become known as a "free" performer? And what can they earn after that? There are certain musical clubs who shall be nameless who have made it a point of securing artists for their club meetings for nothing, alleging that they would have a public appearance. Drivel. A private affair is of no use to any artist, except as it goes to fill his "money bags," and the sooner the artists who are giving their services gratis get the idea through their head the better it is for the profession. Reams have been written on the same subject, and to the same effect, but we will continue to fight the evil as long as we have a leg to stand on and an organ of publicity. Since the days of Confucius, who says, "Nothing good is cheap and nothing cheap is good," there have been workmen who have given their services free, and what has it benefitted them?

"Mr. Cleofonte Campanini, who has been engaged as general musical director of the company, has sent the following

cablegram to Mr. Andreas Dippel:

"Many thanks for your cable relative to my Chicago engagement. Am really delighted to return to the United States, where I achieved the most gratifying and memorable successes of my career, and I hope that my collaboration with a director of your recognized ability and standing will bring about results of the very highest order." -The World.

Now maybe he sent this telegram and then again perhaps not so fast. It may have been diplomatically inspired by the management to remove the disagreeable impression that the scurrilious criticism of the American public and everything American came in for at the hands of Campanini after his return to Italy, at least that is the impression gathered from a perusal of certain Italian papers; the American public occasionally gets tired of being humbugged and manifests its displeasure in no nucertain manner. It is about time that the foreign element who come here and make more money than they ever made in their lives before, and spend less, learned that it is not good business to sneer at the "dollar land" which pays them so well. Mary Garden sneers at the land where she has lived, which paid for her education and which has steadily supported her with loyality. She raves because the customs demand a few dollars for the wardrobe which she purchased abroad and announces her intention to return to Europe. All Mary Garden ever made from her singing at the Paris Opera Houses would not pay for one of the dresses about which she made such a fuss. Any singer who has to depend on the fees she receives as an artist at an opera house in Europe will never wear diamonds. At a recent law suit it developed that the Australian soprano, Frances Alda was receiving about forty dollars a week for singing leading roles. If they don't like the country, get

Rachmaninoff gave a piano recital devoted entirely to his own compositions at Carnegie Hall Saturday and it was deadly dull. Having in mind that he was playing to the exclusive high brows only he gave a series of such involved

and technical pieces that I for one was all at sea, there were many more like me, I voted it dull. With one exception, and that was worth the waiting. I do not know the name of the selection, but it was elfin like in its dainty sprightliness, like the dance of fairies in the moonlight. could have listened to that all afternoon with pleasure. an artist he is a master musician.

Thursday night the Russian Symphony Society gave the first of their series of subscription concerts and were de-cidedly disappointing. Modest Altschuler was evidently laboring under severe disadvantages owing to a number of new men who were playing with him and the result was that he had to drag them by herculean effort after him all through the evening. It was distressing to see the inability of the men to respond to the demands he made upon them. The performance was ragged, and no fault rests with the conductor. Miss Mero was the soloist. She played a very long selection, interspersed with lagging accompaniment of the orchestra, who seemingly failed to warm up to the work. Her reception was most gratifying to her, as the public refor "more." It is a mooted question whether the public applauds because it is pubbling over with enthusiasm or whether plaus because it is bubbling over with enthusiasm or whether it acts on the principal of the man who thought he might get something better next time. It is safe to assume that the former was the case, and after repeated urging Miss the former was the case, and after repeated display the Mero gave an encore which met with popular favor. Her personality is very pleasing; she is good looking at the piano, and handles herself like she knew what was expected of her, but as a master musician I could form no judgment. as her selections were more of a popular order, but I shall be glad to hear her again.

There has been much criticism in the papers about the songs which were sung by Gilbert at the Boston Orchestra concert. They were not "serious" enough. There is one thing that the critics never take into consideration. themselves, who do not pay, there is a public which does pay (at least it is supposed to), and that public to be made to "come again" must be pleased. The fact that Gilbert was most heartily applauded was proof sufficient that the public approved of his selections, even though one of them was a French version of "My wife's gone to the country." Variety, variety! That is what makes a concert or anything else enjoyable. The little dash of champagne which Gilbert injected into the cloying which Reger's and Strauss' music gives, was decidedly acceptable and made them all the more enjoyable by contrast. I think, however, that at an orchestral concert the piano might well have been omitted.

Last season we were treated to the sight of a battle between Garden and Cavalieri, and now it is Gadski and Fremstadt who are on the warpath. With the usual superdignified policy that the Metropolitan adopts, there was little enough said about the matter, except the announcement that Fremstadt was to sing the role of Elsa and then the "fight was on." Mme. Gadski evidently felt aggrieved that one of her favorite roles was to be given to the rival singer and made things hum. However, as Mme. Fremstadt developed a very severe and convenient cold, which the papers refer to as "stubborn," Gadski appeared and sang the role, to the surprise of many, who had seen no announcement that there had been any changes made. The role lost nothing by her interpretation

The plaint that concerts are becoming here very much the same as in London, namely free affairs, is not ungrounded, as everyone who has any interest in music, or who has a friend who has a cousin who works in a music shop, considers that he is entitled to ask for free seats. And the worst of it is that they get them. There is such a plethora of music that the managements of the different artists have been so desirous of having their artists heard that they have given away their seats broadcast. Free, free, Everything is free, but the air. That you have to pay for, and if you don't believe it, ask Tammany. The public has been educated down to the fact that it is not necessary to pay for anything, as the simple request that seats are desired brings forth the desired pasteboards. I wonder how many of your readers know that fully eighty per cent of the big houses both here and in London are "paper"? An artist gives a concert at Carnegie Hall as a send-off, costing from eight hundred to fifteen hundred dollars, and then having found it don't pay, goes down to Mendelssohn Hall at one-third of the price. The truth is that the hall is too large and too expensive for concerts, except those subscription affairs, and there is not another hall in the city fit to use. All of this preceeds the announcement of the Volpe Symphony Orchestra, that, "Owing to the expense entailed in the engagement of Blanche Arral the free list is entirely suspended." This is as it should be, and I for one will be glad to lend a helping hand to Mr. Volpe to assist him to the successful and financial returns that he should have. He or any one else who takes such a stand does much for the betterment of all concerned.

When the first rehearsal of Donizett's "The Daughter of the Regiment," in the Manhattan, was called, an unexpected difficulty was met. It was discovered that no fewer than three different editions of the opera exist. Some soloists had studied one version, some the second, others the third, with consequent confusion. The stage manager and prompter are trying to reach a satisfactory solution of the problem.—The American.

It may interest the writer of the above to know that there is but one correct version of the above, and that is the French standard copy as performed at the Opera Comique; it is essentially a French production, and the ignorance displayed above is about equal to the lack of the sense of the eternal fitness of things which has existed for many years here. An essentially and noteworthy French production is to be sung in Italian. The reason there are so many different "versions" is that as the piece has no colorature parts and is very un-Italian, there have been parts cut out and others substituted to give certain singers opportunities a chance to display some special speciality in the shape of coloratura. The standard version calls for the possession of a Marie with a voice well developed in the "middle" register and there have not been many Dugazons since her time. A coloratura soprano with a high voice has no chance to shine, and as many of the Italians, in fact it may be taken more broadly and stated that all the Italian professors of singing, give more attention to developing the voice in the high register than in the even development of all the registers, or, as it is well contended, that a voice has only one register, and the consequence has been that French piece has been altered to meet the conditions of the Italian singers.

THE PHILISTINE.

New York, November 21, 1909.

The program for the coming week at the Manhattan Opera House is as follows: Tomorrow night, "Pagliacci," followed by "La Fille du Regiment," in which Mme. Tetrazzini will make her first appearance here as Marie. Tuesday night, "La Mascotte." Wednesday, "Herodiade," with Miss Cavalieri, Miss Gerville-Reache, Mr. Dalmores and Mr. Renaud in the leading roles. Thursday, special performance of "Carmen." Friday, "Tosca"; debut of Carmen Mellis. Saturday afternoon, "Sapho." Saturday evening (first time), "Le Dragon de Villars."

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The announcements for the ensuing week at the Metropolitan Opera House are these: Tomorrow, "Tosca," with Geraldine Farrar as the heroine for the first time here: Wednesday, "Cavalleria Rusticana" and "Pagliacci"; Thursday, at 12:45, "Parsifal"; Thursday evening, "Il Trovatore"; Friday night, "Otello," with Slezak as the Moor; Saturday afternoon, "Tristan und Isoide."

The opera performances at the New Theatre in the coming week will be "Il Barbiere di Siviglia" on Thursday afternoon and "Werther" on Friday evening.

The first concert of the Kneisel Quartet will take place at Mendelssohn Hall on Tuesday evening. The program: Sgambati's quartet in C sharp minor, Saint-Saen's piano quartet in B flat and Beethoven's C minor quartet, opus 18, No. 4. Mme. Olga Samaroff will be the pianist.

Miss Leontine de Ahna will give a song recital at Mendelssohn's Hall on Wednesday at 8:30 p.m.

Soloists at the Oratorio Society's performance of the Beethoven Solemn Mass on Wednesday evening, December 1, at Carnegie Hall, will include the following distinguished singers: Miss Laura Coombs, soprano; Miss Tilly Koenen, the Dutch contralto, one of the season's important newcomers; Mr. Gervase Elwes, the English tenor, who made a favorable impression at last year's Oratorio Society concerts, and Mr. Herbert Witherspoon, bass, of the Metropolitan Opera Company. Dr. Frank Damrosch will conduct.

The Symphony Concerts for Young People commence their twelfth season next Saturday afternoon at Carnegie Hall at

2:30 o'clock. The general scheme of the concerts will illustrate the symphonic development of the different races and next Saturday's concert will offer examples of classic German. The program: Allegro, from concerto in F, for double wind choir and strings (Handel); Suite in B minor for flute and strings (Bach); Theme and variations from Symphony "La Reine" (Haydn); Minuet from symphony No. 3 in E flat (Mozart); Symphony No. 5 in C minor (Beethoven).

Charles Gilibert of the Manhattan Opera Company will be the soloist at the first popular concert in the Philharmonic Society's series, which will be given this afternoon in Carnegie Hall, Gustav Mahler conducting. The popular barytone will sing an aria from Bizet's "La Jolie de Bergh," the "L'Egende de la Sauge" from "The Juggler of Notre Dame" and a Handel aria from the opera "Xerxes." In all of these numbers Mr. Gilibert will have orchestral accompaniments. The portion of the program devoted exclusively to the orchestra will include "Die Meistersinger" prelude, the funeral march from "Die Gotterdammerung" and the "Eroica" symphony.

Teresa Carreno, one of the first of living pianoforte players, will play the Weber "Concertstuck" at the two concerts which the Philharmonic will give next Thursday evening and Friday at Carnegie Hall. This will be the first appearance of the distinguished pianiste in New York this season. At these two concerts Gustav Mahler will direct the Brahms D major symphony No. 3 and Dukas's "L'Apprenti Sorcier." In compliance with many requests the Bach suite played at the first historical concert will be played again at these last mentioned concerts.

The first concert of the Olive Mead Quartet will take place at Mendelssohn Hall December 1. $^{\circ}$

Lillian Nordica and Teresa Carreno will give a joint recital at Carnegie Hall on Sunday afternoon, December 19.

Mme. Blanche Arral will make her second New York appearance on the afternoon of December 5 at Carnegie Hall with the Volpe Symphony Orchestra. This appearance will mark the first of the series of subscription concerts which Mr. Volpe's excellent organization will give this season.

The soloist at the next concert of the New York Symphony Orchestra will be Myrtle Elvyn, an American pianist. Maurice Ravel's "Rhapsodie Espagnole" will be in the program.

Beethoven's Solemn Mass will be performed by the Oratorio Society at Carnegie Hall on Wednesday evening, December 1, with distinguished soloists.

Yolando Mero is to give another piano recital on Tuesday afternoon at Mendelssohn Hall.

On November 2d the Queen's Hall Choral Society gave its first concert of the season, presenting five interesting choral works. Two of these were by modern English composers, namely, "The Quest of Rapunzel," by G. H. Clutsam and "The Wedding of Shon Maclean," by Hubert Bath. Both works scored more than passing successes. The program also contained a work by Henry Purcell entitled "Bonduca." The Queen's Hall Orchestra, under the direction of Franco Leoni, and a chorus of 200 voices, assisted by five soloists, namely, Naggie Teyte, Alice Akermann, Edith Clegs, Walter Hyde and Thorpe Bates, presented the program.

The Flonzaley Quartet appeared in London on November 23rd.

Hugo Goerlitz, the well-known impresario, won a lawsuit against Kubelik in the Supreme Court of New Zealand for breach of contract on September 14th. The palintiff asked for 3000 pounds damages, but was awarded by the jury only 1250 pounds.

The month of October was replete with orchestral concerts, among which were the most prominent: The London Symphony Orchestra (Hans Richter, conductor), The New Symphony Orchestra (Landon Ronald, conductor), and the Queen's Hall Orchestra (Henry J. Wood, conductor). The soloists engaged for the London Symphony Orchestra during the present season are: Katherine Goodson, Paderewski, Ernest Schelling and Ernest Lochbrunner. The Queen's Hall Orchestra has engaged as soloists: Jacques Thibaud, Clara Butt, Moriz Rosenthal, Raoul Pugno, George Henschel, Marie Hall, Emil Sauer, Elena Gerhardt and Hugo Becker.

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THE AMERICAN MUSIC SOCIETY.

Official Bulletin Issued by the Society Records a Phenomenal Growth, Not Less Than Six New Centers Having Been Established Since the Close of Last Season.

(From the Bulletin of the American Music Society, Nov. 1.) The history of the American Music Society for the past six months is a record of phenomenal growth. The manner in which the country has taken hold of the movement, from East to West, leaves no room for doubt of the timeliness and vitality of the idea. America has always been a music-loving nation. Every year it is proving itself more and more a music-making nation. The time has proved itself ripe for the awakening of a national attention to the musical art which is growing up within the borders of our own land. The rate of growth of musical composition itself, and of the national application to the cultivation of it, all such that if they continue as at present—and there is every indication that this growth will increase—America will in a few years take the lead among nations in its active recognition of creative musical art and its national cultivation, as one of the highest forms of human endeavor.

Since last spring, six new centers of the society have been organized, in all cases with boards composed of the strongest musical elements in their respective cities. The following is the list, with the date of organization of each center: Los Angeles, Cal., April 13; Lawrence, Kansas, May 19; Seattle, Washington, June 14; San Francisco, Cal., June 30; Wichita,

Kansas, July 27; Minneapolis, Minn., Sept. 10.

These, with the centers in New York, Boston, Detroit, St. Louis, Colorado Springs, Salt Lake City, Rochester and San

Diego, make now fourteen centers.

Beyond this, through the influence of the society, an "American Music Society Day" was celebrated at the Alaska-Yukon-Pacific Exposition at Seattle, on which day all the music heard at the exposition was by American composers, and included orchestral and choral works of large dimensions.

This is a showing of which the society may justly be proud. For an artistic movement based on the national productive power to have traversed and taken root throughout the country, from coast to coast virtually within the space of a year, is not only the sign of a great achievement—it is a sign of the artistic awakening of the United States such as has been afforded by no phenomenon in the past. This country has long been awake to the artistic productivity of the rest of the world. This movement marks in a signal manner its awakening to the consciousness of its own artistic creative power.

In geographical extent the society is now as large as the United States, with the exception of Alaska, which can probably wait awhile. The few very large cities still remaining, which are without centers, will probably not be without them

long.

The real need of the movement, and the task before the society in the next few months is to make secure the strength of the centers now launched, by the accomplishment of good work in each—and to knit them together in a close and re-

sponsive relationship in the national organization.

The work accomplished in the New York Center last season—culminating in the Carnegie Hall orchestral concert—was an inspiration to the country. Now that the society has attained to the giving of orchestral concerts of works by Americans, its influence upon the growth of American musical art will be vastly increased. It is expected that orchestral concerts will be given by the following centers of the society during this coming season: New York, Boston, Los Angeles, San Francisco, Seattle, Minneapolis and Rochester. Such an achievement, even if these centers give but one such concert each, will give such an impulse to creative musical art in America as it has never before received.

Centers which cannot give orchestral concerts, either on their own responsibility, or by co-operating with existing symphony orchestras, should make chamber music and choral music their goal. Where this still exceeds the local resource, the aim should be to search out and produce the very best and most distinguished works in the smaller vocal and in-

strumental forms.

A definite plan of campaign for new members should be adopted by each center, and what is more important, put in practice. The sending out of announcements and literature of the society to carefully selected lists has proved productive of good results in New York and elsewhere. The good public presentation of music is, however, more effective than anything else. An effort should always be made to bring to concerts or recitals persons most likely to become interested.

Let each center which may not already have done so, make at once a definite plan for the season. Such a plan should not be over-ambitious; the chief thing is that it shall be definite and well understood by the officers and other members of the center. The plan should cover the entire season. The work during the season should be wholly executive, the straightforward carrying out of the plan agreed upon. To drift, or to re-plan during the course of a season is fatal to the efficiency of a center for that season, and weakening in its effect upon the next.

The national foundations of the society have been laid to an extent and with a rapidity almost beyond hope. Now let everyone fall to, and help in building on these foundations a

structure of which the nation may be proud.

LOS ANGELES—Through the initiative and indomitable energy of Eugene Nowland, a large center of the American Music Society was formed in Los Angeles, April 13, 1909, which promises to be one of the largest in the organization. It is already second in size to the New York center.

In the days before the existence of the national organization, a center of the society was formed in Los Angeles, as an outgrowth of the original Boston society. Despite the good work done by those who were interested, the time was not ripe, nor the conditions, for a sufficiently strong growth. There was no national organization back of it to give a stimulus to the movement, nor had the interest of the larger musical organizations, orchestral and choral, yet been awakened. The removal from the city of several of the leading spirits of this tentative Los Angeles society—and who have since done good work for the cause in other fields—brought its existence to an end.

Last spring, at the time of the New York concert, Eugene Nowland, then of the Nowland-Hunter Trio of Los Angeles, was desirous of enlisting the interest of Los Angeles musicians and persons of artistic sympathies in the new national organization, and was made a representative of the society for the purpose of doing so. In a very short space of time Mr. Nowland accomplished a vast amount of work, making many addresses, writing articles for the papers, and interviewing many persons individually. He spoke, in his addresses, to more than ten thousand people, including three thousand pupils of the Polytechnic High School, the Y. W. C. A., Societie Francaise, Women's Symphony Orchestra, Lyric Club, Los Angeles Symphony Orchestra, Ellis Club, and other organizations. It was undoubtedly the best publicity work yet accomplished in the formation of any center.

All this work was in progress when a great impetus was given to it by the visit of David Bispham, president of the New York center, to Los Angeles, and the speeches which he and others made concerning American music at the Gamut Club dinner, at which Mr. Bispham was the guest of

honor.

At the organization meeting which followed, the following officers were elected: President, Eugene Nowland; vice-president, Harley Hamilton; second vice-president, Le. Behymer; secretary, Miss Laura Zerbe; treasurer, G. M. Derby; board of musical directors—Harley Hamilton, chairman, Eugene Nowland, Frank N. Colby, Harry Clifford Lott, Miss Margaret Goetz, Waldo F. Chase, C. E. Pemberton and J. B. Poulin, The executive board consists of L. E. Behymer, chairman, Eugene Nowland, Charles Farwell Edson, Shelly H. Tolhurst, G. M. Derby and Harry Clifford Lott.

An orchestral concert is planned for the first season, approximating in some degree the program given in New York.

SAN FRANCISCO—During his trip to Seattle for the American Music Society, Eugene Nowland conferred with musicians in San Francisco who were projecting the organization of a center in that city. In San Francisco Mr. Nowland did similar work to that which he accomplished in Los Angeles, addressing a number of local organizations.

Waiter Anthony of the "Call" did excellent work in awakening interest, by writing in that paper one of the best articles on the society which has come from the hand of any press man. The "Chronicle" also took up the cause strongly, as well as Alfred Metzger of the Pacific Coast Musical Re-

view.

K Wm. J. McCoy, who has recently been giving so much attention to the elevation of the standards of musical instruction in the public schools, labored with devotion for the establishment of the San Francisco center. Dr. Louis Lisser, H. J. Stewart, Wallace Sabin and other prominent musicians

of the city became interested in the movement.

The organization of the center took place on June 30, 1909, the following officers being elected: President, Wm. J. McCoy; vice-president, J. B. Levison; secretary, Miss Rita Slater; treasurer, M. J. DeP. Teller; librarian, E. M. Hecht. The executive committee consists of H. J. Stewart, John Galen Howard, Jos. D. Redding, Dr. Louis Lisser and Frederick Zech. The Board of Musical Directors will be announced later.

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CONSERVATORY TUITION.

Anna Olson, Editor of August Number of The Music Student, Official Organ of the Oakland Conservatory of Music, Writes Interestingly on This Important Subject.

(From The Music Student of August, 1909.)

Dear Fellow Students: Some of us, perhaps, do not fully appreciate the many advantages enjoyed by all who study in a school of this kind. The numerous advantages of a Conservatory musical training, over that to be obtained from the individual private teacher, are manifest. I mean, of course, a properly constituted Conservatory, and am not referring to the many schemes which exist throughout this country, using that title for a system, which has for its main object the sale of cheaply constructed instruments at exorbitant profits, or the trafficing in useless diplomas.

As you all of you know, in our school you are only charged for your tuition, and it is easy for us all to know, by comparison with the work done in other conservatories in Europe and the East of our country, that the methods of the Oakland Conservatory are thorough, and modeled on the syllabi of such well-reputed conservatories as the Royal Academy, and Royal College of Music of London, England, and the conservatories of Paris, Brussels, Berlin, Leipsic, Milan

and Naples.

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We have one of the largest musical libraries in the United States, embracing, as it does, besides full scores of many of the masterpieces of the great composers, all of the most important works published treating of the historic, scientific, technical and emotional in music. This cost (and I am speaking now from my own positive knowedge, as conservatory librarian) in the vicinity of \$10,000. This splendid library is free, for reference, to all our students.

Then, again, all students are admitted free to all lectures, musicales and academmias, which form a most enjoyable feature of the conservatory course, and are of great benefit

to all participating.

All pupils studying any practical subject are also admitted, at a very nominal sum, to all classes, such as quartet, ensemble and theory classes, in all departments, and free to the conservatory choir and orchestra. All printed music required in our studies is furnished us at cost.

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grade studied.

Now, I think from what I have said, that all can see the enormous advantages such privileges give the conservatory students over those who are studying from individual teachers, who have none of these advantages at their disposal; not to mention the conservatory musical paper, The Music Student, which is published every month, and which all the students receive without payment of subscription, containing matters of interest and instruction for all.

ANNA OLSON, Editor.

A NEW IDEA IN STAGE DIRECTION-Jerome K. Jerome's modern morality play, "The Passing of the Third Floor Back," which ran for some time in London, is having a very successful season in New York with Forbes Robertson in the leading character. The scene is laid in an English boardinghouse, in which all the inmates are making themselves and each other unhappy by allowing free rein to their meanest and most despicable traits.

A passer-by of very gentle nature comes to live in the boarding house. In a series of dialogues with one each of the others he appeals to their better natures, and induces them to live up to them, with the result that all is peace and harmony, where before it was strife and bitterness.

ing is from the "Forum":

"Students of the difficult art of stage-direction will be interested by a device that is employed in the presentation of It is necessary, for reason of reality, that in each this piece. of the dialogues the Passer-by and his interlocutor should be seated at their ease. It is also necessary, for reasons of effestiveness in presentation, that the faces of both parties to the conversation should be kept clearly visible to the audience. In actual life the two people would most naturally sit before a fire; but if a fireplace should be set in either the right or the left wall of the stage and two actors should be seated in front of it, the face of one of them would be obscured from the audience. The producer, therefore, adopted the expedient of imagining a fire-place in the fourth wall of

the room-the wall that is supposed to stretch across the stage at the line of the footlights. A red-glow from the central lamps of the string of footlights was cast up over a brass railing such as usually bounds a hearth; and behind this, far forward in the direct centre of the stage, two chairs were drawn up for the use of the actors. The right wall showed a window opening on the street, the rear wall a door opening on an entrance hall, and the left wall a door opening on a room adjacent; and in none of these could the fireplace have been logically set. The unusual device of stage direction therefore, contributed to the verisimilitude of the set as well as to the convenience of the action. The experiment was successful for the purposes of the present piece; it did not seem to disrupt the attention of the audience; and the question, therefore, is suggested whether it might not, in many other plays, be advantageous to make imaginary use of the invisible fourth wall."

Robert Forberg has the late Arno Hilf's cadenzas to the Paganini and Beethoven violin concertos. Hilf wrote a cadenza to the Brahms concerto, but as the owner of the concerto, Simrock, Berlin, has already a dozen cadenzas for the Brahms, Hilf's was not accepted. Among piano material brought by Forberg, interest naturally follows the announcement of piano pieces, which are the op. 6 and 7, by Sophie Menter. Richard Burmeister and Fr. Gernsheimer come with piano fantasies; there is a piano scherzo by Louis Ree (Vienna) and Eugen d'Albert continues the editing of concert material, the present pieces by Chopin. There are five songs by Sinding, also songs by Max Schillings, d'Albert, Kienzl and Arnold Mendelssohn. Franz Mikorey is represented by "Gebet," for strings, harp, female or mixed chorus. many choruses here by Jos. B. Forster (Vienna), Othegraven, Jos. Piber, Th. Podbertsky, Jos. Suk, Jos. Berr, Rud Heyne, Carl Hirsch, Carl Kobath (Stiermark), G. Naumann, Jos. Renner, and a new liturgical edition of two Rheinberger for four voice chorus. Furthermore, August Nolck has a student concerto for cello, Rich, Seitz (Dessau) ten small concert pieces for violin, and Von Sponsor (Leipsic), small concert pieces for violin, and von Sponson (Leipsic), two sonatines for violin and piano. Robert Forberg has the Leipsic agency for Jorgenson in Moscow, but announcement of the new Russian compositions is not yet received.

C. F. Kahnt publishes now the sixth symphony, op. 36, by Prince Heinrich XXIV of Reuss, a symphony by Felix Woyrsch, and the first symphony by Kamillo Horn, of Vienna. There is a Kamillo Horn Society in Vienna, and it is partly through their sponsorship that the presses are this working overtime on the Horn compositions. Besides the symphony, there are a violin fantaisie, a piano sonata, seven piano "Night Pictures," two melodramas with piano, seven large male, female and mixed choruses with orchestra, with piano and a capella, also a couple of dozen solo songs with Georg. Amft is collecting old master works of the organ; Bruno Rothig, of Leipsic, has a collection of funeral songs entitled "Feierklange." Josef Weiss has here eight piano pieces, op. 59. The firm is just coming to market with the English translation of Breithaupt's work on "Piano Technic," the last volume of Goley Eberhardt's "Violin School" is issued this season; Richard Hofmann has elementary violin studies; Carl Pieper two books of studies on the Chopin studies. Georg Capellen has a book on "Harmonie und Melodienlehre," Schiedermair writes on "Bayrouther Festspiele"; Dr. Martin Seydl, of Leipsic University, has a book on "Grundfragen der Stimmkunde," and the various C. F. Kahnt contributions have got together the third book of discussions on modern composers, the present volume having to do with eighteen of them.

For two or three years Friedrich Hofmeister (Carl W. Gunther) has pursued the reviving interest in the lute and guitar and the firm's 1908 and 1909 publications follow those branches. Chief here are "Hannes Ruchs" ten soldier songs, which have been sung in manuscript for seasons, also a dozen new songs by the same composer. There were fifteen songs by Ruch issued here in 1908. Ruch is the pen nam of Hans Richard Winhoppel, a vocal instructor at Cologne Conservatory. Heinrich Albert, of Munich, has six modern songs with guitar, and there are seven songs with guitar by Kathe Hyan. Among important late publications are two books by Walter Kornhas and a dozen songs by Robert Kothe, of Munich, who is one of the busiest of modern singers with lute. The house issues numberless other volumes of songs to lute or guitar, and sends out separate catalogues of violin, cello, mandolin, lute-guitar and cabaret songs. Two years ago Proprietor Gunther began issuing a lilliput series of German classics. The tiny books are in very large sale owing to their neat binding and typography and their adaptability as gift volumes for holiday trade.

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Oakland, November 30.

I could wish for two pages of the Review in which to write of the unique and completely marvelous art of Dr. Wullner. This cannot be my privilege, for the editor-in-chief has already written his critique of the first San Francisco program, which was the same as the one given in Oakland. I may, however, say this: Wullner is a very great genius, there being absolutely no barrier between what he wishes to convey and what he does convey, to the waiting ear and soul. One is not even conscious of any art, so perfectly is every least effort concealed in the portrayal. From the first four phrases of Der Wanderer, in whose delivery we heard tones of organ-like nobility, so that we knew that "voiceless singer" was neither a clever phrase, nor yet true of Dr. Wullnerfrom these first phrases to the last of Richard Strauss's great love song Caecilie, repeated at the close of the program, we were in the singer's hands, and knowing for the time what he knew. And that same Caecilie, sung with the most impassioned purity, exalted, ecstatic can never so reach our hearts again until Dr. Wullner himself returns to give it to us.

The rehearsals in Oakland of the Bach Choir will hereafter be held at the Welsh Presbyterian Church, Harrison and Thirteenth streets. Tenors in particular will be welcomed in the Oakland chorus, and, indeed, more of all men's voices are required in all the sections. The soprano and alto choirs of Berkeley are now filled.

This is the program which the accomplished contralto, Miss Ruth Waterman of Oakland will sing, when her instructor, Mrs. Carroll Nicholson, presents her at Ebell Hall next Tuesday evening, December 7th:

(a) La Charmante Marguerite (Old French), (A. L.); (b) I heard the Gull (Old Norwegian), (Sinding); (c) O Cessate (Old Italian, 17th Century), (Scarlotti); (d) Nymphs and —Shepherds (Old English), (Purcell); Violin, Signor de Grassi; (a) Wohin? (Schubert), (b) Morgen Hymne (Henschel), (c) Strampelchen (Hildach), (d) Du, der Herrlichste von Allen (Schumann); Violin, Signor de Grassi; (a) Song of Spring (von Fielitz), (b) If I could know (Elizabeth Westgate), (c) The Spirit Song (Haydn), (d) April Song (Newton), (e) Cradle Song, (Cate Varmah).

Miss Susan Waterman will be the accompanist.

From the Adelphian Club bulletin I glean these musical items:

At the union meeting on December 4, Mrs. C. C. Hughes and Mr. Carl Anderson will sing, and Miss Winnifred Mastick will be the accompanist. On alternate Tuesdays the music-history section will meet, Wagner being the topic. In Christmas week only the regular Friday morning meeting of the choral section will be held.

The Alameda Unitarian Club will give a Ladies' Night on Wednesday, the 1st of December, when Hermann Schussler will give an illustrated lecture on the water supply of San Francisco. Under the direction of John de P. Teller, a sextet by Theodore Grouvy, not yet heard here, will be played by E. M. Hecht, flute; Raymond Gott, first violin; J. W. Kutz, second violin; C. J. Montgomery, viola; Osborn Wilson, violoncello, and Dr. G. Taubles, contrabass. The work is Grouvy's eighty-second opus. The Andante Cantabile from the quartet, opus 11, of Tschaikowsky, will close the program.

Under the auspices of the Chaminade Club of Providence, Rhode Island, Arthur Foote gave a recital of his compositions on November 11. The composer and pianist was assisted by Mrs. Frances Wood, who was for many years the soprano in Mr. Foote's quartet at the First Church in Boston, and whom he pronounced "incomparable" as a church soprano, and by Miss Anna Miller Wood. Four duets for soprano and

contralto will interest singers here, for one seeks far for beautiful songs for two voices. These of Mr. Foote's are Summer Night, It is the Voice of Spring, A Song from the Persian, and I Fly Like a Bird.

Mr. Foote has begun his Thursday afternoon Vesper services, giving a half-hour organ recital, and an anthem by his quartet at each service.

ELIZABETH WESTGATE.

MUSIC IN SEATTLE

Seattle, Wash., Nov. 23, 1909.

Mr. Metzger, the esteemed editor of Pacific Coast Musical Review, has asked me to find some one to act as a reviewer of the musical work done in Seattle from time to time. Until I find some one, I have promised to record the musical program as it appears to my vision. I trust that the reader will pardon slight retrospection. Three years ago when I landed upon these shores, with the exception of Ladies' Musical Club, Schubert, German and Sweedish societies, music was at a low ebb. I organized the Seattle Choral Symphony Society, which held sway for three years. Several other choral societies were organized, which culminated in the grand production of the Messiah during the Christian Endeavor Convention. The Seattle Symphony Society, fanned into being by the work of the Choral Symphony, has gone on with success, and the wealthy people are royally putting up for its support. Henry Hadley is making good in his work and we all like him, which means a good deal here. He is positive, enthusiastic and has the true spirit. We have made him an honorary member of the Clef Club, and will assist him in boosting for the concerts, both symphony and Sunday popular concerts.

Hamlin of Chicago was the soloist for the last symphony concert. The Ladies' Musical Club brings to Seattle the best soloists to be had in both continents. Kreisler will be the soloist for the next symphony. We have several good organists. Dr. Palmer, who used to be at St. Dominics in San Francisco has the finest organ in the Cathedral; Dr. Chase presides over the Presbyterian Church organ, the second best here. Then there are Messrs. Fairborn, Butler, Dunkley, Misses Longer, Widmen and several others I do not at present recall, and excellent services are the result.

Among the prominent organizations are the following: Seattle Symphony Society, Ladies' Musical Club, Schubert Club (ladies voices), Ralston Club (male), Howe Club (mixed), University Chorus (mixed), University Orchestra American Music Society Chorus, Swedish Music Society, Norwegian Society, ladies and male quartets galore.

Herr Roun has a Philharmonic Orchestra. Kontner directs the Y. M. C. A. Orchestra and male chorus. There are numerous well organized choruses, from ten to fifty voices.

The Schubert Club has invited some gentlemen to assist in producing Sullivan's Patience.

The Columbia College of Music is giving some excellent chamber concerts.

The last concert of the symphony was on Friday evening. Having an engagement I could not attend. It was finely rendered, I hear.

JAS. HAMILTON HOWE.

LAST HOWE CLUB PROGRAM.

Beethoven—Sonate in D for pianoforte and violin—I. Allegro con brio; II. Tema con Variationi; III. Rondo. Vocal—Howe—A Day in the Woods (with violin obligato. Pianoforte—(a) Rubinstein—Melody in F; (b) Delibes—Valse Lente: (c) Howe—Autumn; (d) Jensen-Uiemann—Murmuring Zephyrs. Vocal—Howe—(a) Give to the Winds Thy Fears; (b) Ave Maria; (c) Her Picture; (d) My Love is Far Away. Rode—Air Vari for violin.

Henry T. Finck is out with a book, "Success in Music and how it is Won," which reads very much like the tipster who advertises, "Send ten dollars and get a sure winner." Mr. Finck tells teachers how to get pupils (and what is more difficult, keep them), where to locate and how to make music "pay." Oh, that mine enemy would write a book!



GEORGE HAMLIN'S SECOND CONCERT .-- An audience entirely too small to do justice to the merits of such an excellent artist as George Hamlin, assembled in the Novelty Theatre Sunday afternoon, December 5. This was the second San Francisco recital of Mr. Hamlin. It made a definite and individual impression upon the writer, quite apart from any other that he can recall. To those not fond of music for its own sake, the program held few extrinsic attractions. The composers represents were Schubert, Schumann, Beethoven, Handel, Brahms, Liszt, Reinhold, Hermann, Roger Quilter, Campbell-Tipton, Elgar, Schneider and a few others. names indicate that the songs were of the German school, well considered as to form, emotional, more or less types of the picturesque and several of them charming to one whose music is more than ear deep. The man who interpreted these is peculiarly adapted to the mission that he undertook. His voice was in excellent trim and all the moods, but not an exaggerated form, were ready at his call. With all this the house was largely vacant. Here and there were men and women who have achieved something in music and whose names are widely known. All over the house there was sufficient susceptibility to the charms exerted by the noted tenor to manifest itself in hearty applause; more than that, in the intent and thoughtful listening, without interruption, or audible disturbance, from the beginning of a long program to the end.

This is the age of specializing. Every vocalist and every instrumentalist has a limit, possibly technical, but certainly artistic, beyond which he or she cannot successfully go. To me Mr. Hamlin is a specialist. His specialty is the artistic rendering of the purely melodious, cast into symmetrical form and underlying this is an intensely emotional nature which is kept under control with resolution befitting the true artist. When his-voice is not forced in the upper register it is immensely pleasing; when it was forced it is less so. His lower range is melodious throughout. His volume is entirely satisfactory. This may seem a cold enumeration of certain natural endowments, but natural endowments of a technical sort alone do not make a musician. Without technique, of course, nothing satisfactory can be accomplished. The foregoing simply says that Mr. Hamlin is strongly equipped for the task that he essays, from the purely physical side.

When this is said enthusiasm for the temperamental side, and admiration for a true artistic estimate of compositions of the classic order, and conscientious exercise of powers not in the way to "split the ears of the groundlings," in the presentation of such compositions, need not be much limited when applied to George Hamlin. He is the flower of his school and that is a school of compositions most dear to the hearts of true lovers of music all over the world. He is a shining exemplar of fidelity to the best standards. It need not be said to musicians that they who have won the names of being classical composers are the most intensely fervid in their moods of all who have ever written music. Consequently it is hardly necessary to say, for the understanding of the musical cult, that Hamlin is fervid. Schubert and Schumann! The names invariably conjure up dreams of the romantic still of the forther were electrical electric to the contract of the contract side of life, for they were classicists and also romancists of the most admirable type. I have never heard a better interpreter of the songs of these authors than Hamlin is. I have never heard a singer whose grasp of the psychological, whose catholicity in his compass of moods was more comprehensive. It has been said that a certain point was "a poet for poets. Hamlin is a singer for singers of the best cult. Those who know most about the art will appreciate him the most. Those who listened for pleasure of the senses will sit and realize what an artist can feel and interpret on that side.

Almost without exception the songs that were given as encores were in consonance with the general character of the prepared programs. The only departure from this was the "Brindisi" from "Cavalleria." While this brought out rounds of applause and demands for repetition, I am glad to say

that the other encores in which there was no mere theatricalism were just as warmly entertained. At the close of the performance the audience demanded more and Mr. Hamlin generously sang two additional songs.

Success came to Edwin Schneider when his own compositions, which appear at the end of the program, were sung. Both of these are clever, but not pretentious. The stated pro

gram was as follows:

1. Deh piu a me non v'ascondete (Buonocin), Where'er You Walk (Handel), Ein frohlich Gesang (Old German); 2. Der Musensohn, Dass sie hier gewesen (Schubert), Der Kuss (Beethoven), Provencalisches Lied (Schumann); 3. O Komm' im Traum, Jugenglueck (Liszt), Verschwiegene Liebe, Der Musikant (Hugo Wolf), Dort in dem Waiden (Brahms); 4. Nocturne (Reinhold Herman), Weep You No More, O Mistress Mine, Blow, Blow, Thou Winter Wind (Roger Quilter); 5. Hymn to the Night (Campbell-Tipton), written for and dedicated to Mr. Hamlin; In Moonlight (Elgar), I'm Not Myself At All (Glover), Flower Rain (requested), Bird Raptures (Edwin Schneider).

DAVID H. WALKER.

FOR A HAPPY NEW YEAR-MME. SEMBRICH.

Mme. Marcella Sembrich is now having a triumphant success on her positively farewell tour of America. Last season Sembrich bid adieu to the operatic stage and now she is taking her leave of the concert stage. And it is not because she is getting too old either, for Sembrich has just passed her fifty-first birthday. She and Schumann-Heink are about the same age, and both made their debuts at the same time. Both were very, very poor girls and both are now rich women. Mme. Sembrich has invested her large fortune most wisely and says she wants to retire and enjoy it before people say: "Poor old Sembrich. She used to be great." Not blessed with the same wonderful physique that the great contralto has, Sembrich feels that after thirty years of public appearances she is entitled to retire and rest on her honors, and thus make way for the younger singers.

Sembrich will appear in this city on Sunday afternoon, Jan. 9th, and Mr. Greenbaum announces that mail orders are already coming in from as far south as Fresno, and from as far north as Chico. Sembrich's concerts will undoubtedly test the capacity of any house Greenbaum might secure. Our old friend, Frank LaForge, is the accompanist, and a special feature at these concerts are duets from Mozart operas sung by Sembrich and Francis Rogers, the eminent baritone.



Fritz Kreisler

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Los Angeles, Cal., Dec. 4, 1909.

Two singers, both remarkable and yet directly opposed in their methods, appeared at the Simpson Auditorium this week. The first of the two, Mr. George Hamlin, came on Tuesday evening to face a fairly good audience, which extended to the artist a very hearty welcome in spite of the fact that many people were annoyed by not being able to get a program from the ushers. Mr. Hamlin's voice has all the polish and velvet-like quality which the advance notices claimed for him and even if his voice is not as large as that of some others, less pleasing artists, his tones carry a penetrating quality, a mellowness, which allow him to be heard in the most re mote corners of the large auditorium. In rendering the long and taxing program the singer never once showed the least signs of effort, his intonation remaining perfect to the last note, and altogether we will remember Mr. Hamlin as one who is to be classed among the foremost concert singers of the present day. In Mr. Edwin Schneider, Mr. Hamlin has an accompanist whose services are simply invaluable. pianist is a musical artist from tip to toe, and I do not belittle Mr. Hamlin's success by stating that without Mr. Schneider's subtle, yet energetic, guiding at the piano the singer's performance might have been minus a good deal of the temperamental flashes which added so much to the evening's enjoyment. The two songs from Mr. Schneider's own pen were among the most warmly received numbers of the evening, and deservedly so. Of course the audience demanded their repetition.

Dr. Ludwig Wullner on Friday evening attracted the largest house so far seen at Simpson Auditorium this season. In trying to describe this wonderful artist one is quite at a loss where to begin, for the very reason that Dr. Wullner is so entirely different from any other singer now before the public. and because his style may be justly termed unique. I have never before heard, except from Dr. Wullner himself, such an interpretation of Schubert's Erlking. In the same composer's Taubenpost the artist brought out all the tenderness and poetry which are a distinct characteristic of Schubert's. Yet all this was accomplished in that simple, unassuming style which makes Schubert's compositions such a treacherous battlefield for performers. If I were to go through Dr. Wullner's program number after number, no description that I could give would do justice to the impression that he created with his audience. The Strauss songs, of course, received an indescribably broad interpretation at Dr. Wullner's hands, and, in my opinion, there Dr. Wullner was at his best. To do what this phenomenal artist does, requires naturally an accompanist like Mr. Coenraad V. Bos, a pianist about whom the performer does not have to worry. When a great dramatic climax was desired by the singer, Mr. Bos piled up a ponderous background, which emphasized the vocalist's intentions. Accordingly the pianist fitted himself into gentler moods and at all times there was noticeable a most intimate understanding between the two. It is seldom that a pianist of Mr. Bos's calibre devotes himself almost exclusively to the art of accompaniment. I state this because it is not generally known here that Mr. Bos is regarded in Berlin as an eminent solo pianist.

Another musical event which is entitled to notice, and which received considerable mention after it had occurred, was the lecture given by Mrs. Bertha Hirsch Baruch, entitled "The Ministry of Music." This lecture is copyrighted and represents the speaker's ideal of music and attempts to explain, as I understand it, the effect of music upon human emotions. Mrs. Baruch was assisted by the well-known dramatic soprano, Madame Vaughn and Mr. William Edson Strobridge, pianist, both of whom shared most liberal applause with the lecturer of the evening. Mrs. Baruch has written words for a slumber-song to which Henry Schoenfeld, a Los Angeles composer, has written an appropriate musical

setting, described by one of the newspaper writers as possessing a distinct Brahms flavor, and which was warmly received by an audience about six hundred strong. Mrs. Baruch impressed everybody as being serious in her work, and as one who is going to succeed in making popular a new view of music as an art.

HEINRICH VON STEIN.

If at the time of commenting on ten-cent chamber music recitals we had known that the Los Angeles Herald would think the matter important enough to devote to it 394 lines (two columns) of advertisement for the Pacific Coast Musical Review, which at the rate of fifty cents a line amounts to \$197, we would have devoted more space to the exploitation of Mr. Wylie. And inasmuch as we are too proud to accept free advertising from anyone we will reciprocate in the next issue by devoting the "Editor's Private Notebook" to the dissertation of the Los Angeles Herald's generous attention. The entire difference of opinion seems to consist in our valuation of Ralph Wylie's chamber music concerts. We thought they were worth more than ten cents, but Mr. Wylie became indignant and in two columns of an infuriated literary combat, he tries to punch the editor of the Pacific Coast Musical Review into a measure of consciousness, wherein he should understand that Mr. Wylie's concerts are only worth ten cents and no more. In the next issue we will try to admit that Mr. Wylie is correct.

The success of Ferris Hartman and his excellent opera company in Los Angeles is simply phenomenal. The Grand Opera House is crowded most of the time. Last Monday evening I attended a performance of "The Love Tales of Hoffman," and although Fritzi Scheff was playing at the Mason Opera House to a crowded house and a municipal election was about to take place, and the Orpheus Club has a crowded house at Simpson Auditorium, the Grand Opera House was crowded from pit to gallery. The performance was an excellent one and met in every respect the severe demands of the composer. Of course the orchestral part of the performance had necessarily to be condensed into a rather inadequate number of musicians, but these unwelcome restrictions are the results of unsatisfactory musical conditions rather than any desire on the part of the management to curtail the completeness of the production. J. A. Raynes, Mr. Hartman's musical director, has reason to be proud of his efforts to present the musical side of the Offenbach opera in such an effective and impressive manner. I had associated Mr. Raymer so intimately with the Kolb & Dill sort of musical misfits that I really did not expect him to do justice to the magnificent musical color scheme of "The Love Tales of Hoffman." And inasmuch as in my mind I had done Mr. Raynes an injustice I am equally ready to admit that I was pleasantly surprised to see him come out of this musical ordeal with flying colors.

Of course the entire opera revolves around Hoffman himself, who on this occasion was most excellently presented by Oscar Walch. The possessor of a rich, warm tenor voice, of yielding character and a certain agressiveness and enthusiasm in deportment, this valuable member of the Hartman Company essayed the exceedingly difficult and trying role with most effective musical and histrionic adaptability. Mr. Walch succeeded in attaining every particle of beauty from this responsible part and his remarkable tenacity can only be appreciated when it is known that he gave ten performances in one week without giving any sign of weariness. Next to Hoffman the roles of Olympia, Giulietta and Antonia is most important. Miss Josephine Islieb, the prima donna of the Hartman Company, appeared in this triple role. Although having studied her part but one week, Miss Islieb readily grasped her splendid opportunities and scored an artistic triumph from the first performance. Her voice is a high soprano of somewhat strident timbre, but true as to pitch and used with considerable musical intelligence. She is a very clever actress and in these days of scarcity among comic opera prima donnas Miss Islieb is indeed a most useful member of a company.

After the characters of Hoffman and the triple role above referred to, come in order of their entrance, Niclausse, Spalanzani, Coppelius, Dappertutto, Dr. Miracle and Franz. Elivia Rand in the role of Niclausse, Hoffman's staunch friend, combined beauty of personal appearance with grace of histrionic accomplishements. Her vocal powers are most pleasing and her musical understanding is most refreshing. Joseph Fogarty played the double role of Spalanzani and Dr. Miracle.



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In the former he had not much opportunity to exhibit his talent, but in the latter he gave a masterpiece of histrionic art endowing the ghostlike Dr. Miracle with all the fervor of his supernatural tenor. He surpassed by far the weak efforts made in this direction by Charles Swickard in the San Francisco production of this work. Walter Catlett as Coppelius exhibited one of his most brilliant achievements. He had studied the part with care and intelligence, and he infused a certain character into the role which alternately exhibited pathos and humor. It was surprising to me to see Mr. Catlett's excellent work ignored in the daily papers and can only be ascribed to the fact that the writers came too late for his scene. But very likely Mr. Catlett is above these weaknesses and is satisfied to know that he has done his duty as one of the foremost members of an excellent company.

George Poultney sang the famous aria of Dappertutto in the third act in splendid voice, receiving hearty applause for his musical rendition. In the role of Crespel, father to Antonia, in the fourth act, Mr. Poultney had little opportunity to display any talent. Walter de Leon gave an excellent character delineation of Franz, and his song was one of the cleverest bits of stagecraft I have witnessed in this respect. Carmen Phillips recited the line of the Spirit of Poetry in a distinct and musical manner. She looked and acted the part most satisfactorily. Anna Little sang the mother's voice very pleasingly and proved to be a handsome and youthful spirit.

Ferris Hartman and C. V. Kavanaugh, the manager, are entitled to the gratitude of the music lovers of Los Angeles for giving them such brilliant opportunities to hear works of the excellence of "The Love Tales of Hoffman" in a manner so completely and artistically satisfactory.

ALFRED METZGER.

Next week's production at the Grand Opera House by the Hartman Company will be "The Belle of New York."

Ferris Hartman is confined to his home by sickness. He had to undergo a painful, but not dangerous, operation, and is now convalescing. His numerous friends are all eager to show him kindness, but he is satisfied to take a rest from his many duties, even though such rest may be painful. He found that in order to alleviate his suffering he was compelled to remove the base of his operations from the opera house to his handsome and comfortable bungalow.

THE LORING CLUB—SECOND CONCERT OF THE THIRTY-THIRD SEASON—The first concert of the present season of the Loring Club, in October last, was so brilliant a success that one would have deemed it to be a difficult matter for the committee of management to follow this success with a program of equally high standard, not only in the worth of the music itself but in its attractiveness to the audience.

The program, however, which is now announced for the second concert, which takes place on Tuesday evening, Dec. 14th, at Christian Science Hall, while about as widely different from the former programs as could well be, yet promises to the music lover an enjoyment no less than the first.

The majority of the numbers on the program are entirely new to a San Francisco audience, prominent among these compositions being Schubert's "The Night is Cloudless and Serene" for chorus of men's voices with tenor solo. This composition is a setting of very beautiful words by Seidl and is the composer's Opus 134. The important tenor solo in this has been assigned to Mr. J. F. Veaco.

A group of four Hungarian songs will be a novelty, and as these four are thoroughly representative of the national music of Fiungary, with the fascinating melody peculiar to it. the group will undoubtedly prove one of the features of the concert.

The choral ballad, "Lochinvar," is a setting of Sir Walter Scott's stirring words by one of our rising American composers, William G. Hammond, while Sir Alexander Mackenzie's "A Franklyn's Dogge Leaped over a Stile," the words of which are from the "Kngoldsby Legenda," is an exceedingly clever example of true humor in music.

As this concert is in the beginning of the Christmas season, there are included in the program three old Christmas carols with the traditional music, one, "Lo, how a rose e'er blooming," being a German carol dating from the 13th century, the other two being the old English carols, "The First Noel" and the celebrated "Wassail Song."

The program will conclude with the club's own arrange-

The program will conclude with the club's own arrangement of Adolph Adam's "Cantique de Noel" (O, Holy Night), for soprano solo and chorus of men's voices. The soprano

soloist will be Mrs. Grace Davis Northrup, who in addition to sustaining the solo part in the "Cantique de Noel," will be heard in a group of songs.

One feature of this concert will be the first public performance of a recent composition of the talented and popular pianist of the club, Mr. Frederick Maurer, which he has entitled "A Romance" for violin with pianos, and which will be played by his life-long friend, Mr. Hother Wismer, solo violinist, and the composer himself at the piano. This composition is an important contribution to the repertoire of the solo violinist, and is very modern in style. Mr. Wismer and Mr. Maurer, in addition, will be heard in an "Adagio" by Max Bruch, which the composer has named "In Memoriam," and which is said to have been written in memory of his friend, Clara Schumann. This composition will be heard for the first time in San Francisco on this occasion.

The Loring Club has been working carefully and energetically for this concert under the direction of its conductor, Mr. Wallace A. Sabin, who will direct the concert on the 14th inst.

The Pacific Coast Musical Review is in receipt of an announcement of the marriage of Charles Mallory Dutton and Miss Alyce Johngeline Boggs, which will take place at St. Mark's Episcopal Church, Berkeley, on Wednesday evening, December 22d.

Miss Edna Montagne of Oakland played for the Forum Club of this city on Wednesday, November 10th, scoring quite an artistic triumph. Last Monday, December 6th, Miss Montagne appeared before the Channing Auxiliary of San Francisco and duplicated her former success. Miss Montagne is a brilliant pupil of Mrs. Oscar Mansfeldt and possesses the necessary qualifications to be recognized as an efficient pianiste and teacher. Her artistic success testifies to her satisfactory training.

The pupils of Mrs. A. F. Bridge gave their semi-monthly musicale at their teacher's studio, 2220 Webster street, last Tuesday, December 6th. The participants were: Mrs. Thomas Crothers, Mrs. Harry Hunt, Miss Grace Breen, Miss Ella Atkinson, Miss Genevieve Fischer, Miss Pauline Weill, Miss Jennie Bell, Miss Florence Galland, Miss Marguerite Law.

The pupils of Mrs. William Steinbach gave a vocal recital at Goden Gate Commandery Hall yesterday evening, December 10th. The participants were: Mrs. Eugene E. Elkus, Mrs. Carolyn R. Elliott, Miss Fritzi Lainer, Miss Josephine May, Miss Babette Heller Newman, Miss Gertrude Proll, Mrs. Mabel Tourney White and Oscar Frank. A detailed review will appear in the next issue.

The Orpheus Club of Los Angeles, J. P. Dupuy, director, gave the first concert of its fifth season at Simpson Auditorium of that city last Monday evening, December 6th. A complete report of the event will appear next week.

Mrs. Estelle Heartt Dreyfus, contralto, Wenzel Kopta, violinist, and Mrs. Hennion Robinson, accompanist, gave a public school concert at Simpson Auditorium, Los Angeles, Thursday afternoon, December 2nd. The event is worthy of more space than we have at our disposal at this time, wherefore we will refer to this matter again next Saturday.

Hugo Mansfeldt has returned from Europe, where he spent several months for recuperation. He has now resumed his classes and is already as busy as he was previous to his trip and to the sickness that preceded his departure.

A most excellent musical institution has been organized recently and it bears the dignified title of "The Institute of Musical Art." The faculty consists of Mrs. Richard Rees and E. N. Knight (vocal), William Hofmann (violin), Gyula Ormay (piano), Albert W. Nielson (cello). This excellent new music school is located at 817 Grove street. If the efficiency of the faculty is any criterion for the efficiency of a conservatory of music, this new school is certainly worth of the heartiest recommendation. We shall give further particulars regarding this school in the holiday number of the Musical Review.

Walter Hoff Seeley, formerly manager of the Valencia, announces the engagement of the famous Scotch singing comedian, Harry Lauder, who will appear with a company of over forty people at Dreamland Rink on January 10th. Anyone interested in genuine humor will await this auspicious occasion with more than ordinary impatience.

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IMPORTANT ANNOUNCEMENT.

Beginning with the issue of October 2, 1909, the Pacific Coast Musical Review has been increased to 24 pages, which size will occasionally be aug-mented to 32 pages. This enables the management to add several new de-partments. The threatrical depart-ment occupies two full pages, and contains straightforward, unbiased and honest reviews of every theatrical performance of merit in San Francisco. These critical opinions, which are not controlled by the business office, will serve as a guide to our readers in Oakland, Los Angeles, Portland and Seattle, and all interior cities of the Pacific Coast, in case these cities should be visited by companies first appearing in San Francisco.

Besides this reliable theatrical de-partment, the Pacific Coast Musical Review contains a page of late European news, and a page of the most important musical news from leading Eastern centers. The Los Angeles, Oakland, Berkeley and Alameda departments are continued as usual, while more attention is being paid this season to Portland and Seattle.

In this 24-page issue advertising pages will be limited to 12 pages, and anyone applying for space after these 12 pages are filled must wait until a vacancy occurs. Special advertising rates can only be secured by those who keep their advertisement in these columns during the entire year. Those who desire to withdraw their advertisement during the two summer months must consent to pay a higher rate. Rates on this page will be IN CASE OF ANNUAL CONTRACTS: One inch, \$1.00; one-half inch, 50c, and "Musical Directory," 25 cents per issue.

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Edited by JOSEPH M. CUMMING

"THE GAY MUSICIAN" AT THE VALENCIA.—The program at the Valencia Theatre this week is "The Gay Musician." a comic opera in two acts by Julian Edwards, author of numerous successes, with book by Edward Siedle and lyrics by Charles Campbell. Whatever success "The Gay Musician" has attained must be attributed to the pretty music of Edwards and not to the plotlessness of the book, nor in any large degree to the words of the songs.

The author of the book used a little of the plot of "The Lottery of Love," that fine comedy in which the divorced husband of one wife with a terror of a mother gets his first wife for a mother-in-law by her marriage to his second wife's father; but he didn't use so very much of it that you could notice any more of a plot than is usually found in comic

operas.

It took a little while before the audience found out who the comedian was. At the entrance of W. H. Pringle as Captain George Fish, the old sea dog, in a make-up that reminded one of Dick Deadeye in Pinafore, it loked as if he was it, but he faded away when Roger Gray came to the front in the song, "A Bad, Bad Man," in which he sprang some pretty aged ones, but his delightfully droll manner made them go anyway. He is a fine eccentric dancer and I notice the program credits him for arranging all the dances, which is much to his credit.

Harry Benham, tenor, is a pleasing singer. Margaret Crawford, after a lot of good German comedy as a language butcher, surprises in a finely sung duet, and Lottie Kendall does extremely well in her song, "Not as Simple as I Look." Texas Guinan, featured and very much spoken of as prominent socially in Texas, is a disappointment. know how long it is since she deserted society for the stage, but she has not yet learned how to warm up to the audience. Her voice is sweet, but not very strong. Freda Klengel danced so attractively the first night that the audience tried its best to stop the show till it was satisfied. There are lots of pretty girls and some very swell costumes.

ORPHEUM .- Good wine needs no bush, nor do the Orpheum attractions for next week require any advance eulogy. They are all artists whose merit has been acknowledged by both press and the public and whose united efforts must result in one of the best vaudeville programs of the season.

Donald Bowles, a well-graced actor of great ability and popularity, who is favorably remembered as one of the brightest lights of the James Neill Company, will head the new bill in the one-act romantic drama "Guilty?" which was written for him by Victor H. Smalley, a St. Paul newspaper man and the author of "Nerve," in which George Bloomquest recently made such a great hit. Mr. Bowles will be supported by Nieta Quinn, Ronald Bradbury, Stanford S. Gould and Samuel Berg.

The Klein Family, seven in number, will be seen in a novel cycling act, full of humor and dexterity. For several years this troupe of cyclists has been touring Europe with tremendous success, and for two years they were among the chief attractions at the Berlin Music Hall and the Circus Schu-mann. Their performance differs widely from any other cycling troupe and their feats of daring are interspersed with touches of genuine humor.

Harry Fox and the Millership Sisters will appear in a diverting assortment of song, dance and chatter which they call "Artistic Nonsense." Mr. Fox is a remarkably clever light comedian, whose services are in great demand by New York managers, while his handsome young colleagues are attractive foils for his comedy. Their dancing is in itself a revelation and the entire performance from first to last is thoroughly enjoyable

Carl Nobel, "The Scandinavian Ventriloguist," will be a

unique feature of the new bill. We have had English, Irish, Scotch, American and African ventriloquists, but a Scandinavian one will be indeed a novelty. Nobel's ideas are entirely new and he introduces several remarkable mechanical dummies. For several years past he has been appearing in Paris, London and the English provinces.

Next week will be the last of Florence Bindley, Stella H. Morrisini and the Four Floods. It will also conclude the engagement of that delightful comedienne, Eva Taylor and her company, who will say farewell in the picturesque fantasy, 'Dreamona," written especially for her by Lawrence Grattan. A novel series of motion pictures as usual will terminate the performance.

OPENING OF SAVOY THEATRE.—This week sees the completion of another first-class theatre in the down-town section of San Francisco, marking another step in the re-establishment of the theatrical conditions as they existed before the fire. The Savoy Theatre, on McAllister street, a few steps from Market, will open its doors this Sunday night, December 12, and the attraction will be John Cort's mammoth new production of his revival of the Pixley-Luders comedy opera, "King Dodo."

The Savoy is under the direction of the Northwestern Theatrical Association, of which John Cort is general manager. It was built for George A. Storey and the entire plant represents an investment of something like \$250,000. W. Busey, an experienced theatrical man, is the resident manager for Mr. Cort. The seating capacity of the theatre is about 1600 and there are twelve boxes, which will accommodate six persons each. A portion of the orchestra space will be devoted to divans, each seating two persons. The stage is 40 by 75 feet and is splendidly equipped. The building is Class A in every particular and the exacting conditions imposed by the fire laws have been more than met.

In the inaugural attraction, "King Dodo," will be found many San Francisco favorites. The prima donna is Eleanor Kent, who, as Mabel Love, is well known here, as she was born and raised in this city. Since leaving here she has made a name for herself, both in the east and abroad and in grand as well as light opera. She sings the role of Piola. Zoe Barnett, who was long a favorite at the Princess, is playing Annette and sings the popular number, "The Tale of a Bumble Bee." Laura Millard, who plays Queen Lili, was a great favorite at the Tivoli in its palmiest days, and William H. West, also with the Tivoli company at that time, is Dr. Fizz. William Friend plays the delightful old king, Osborn Clemson sings the tenor role of Pedro, Louise Mink is the Angela and Charles J. Udell plays Mudge. The chorus is said to be one of the best-voiced, best dressed, best drilled and most attractive to be found in comic opera. There is a lot of bright music in King Dodo. The solos are all above the ordinary in point of merit, while the choruses have a ring that make them take with the audience. As a comedy, there is not a dull moment in the performance. It stars when the King turns back time thirty years in order to reduce his age, though in the meantime he keeps looking for the elixir of eternal youth which Dr. Fizz, the court physician, claims to have found. The suspicious monarch tries the prescription on Mudge, the court historian, who for the moment becomes as active as a youth of 20, but then the explosion comes, the prescription proves a failure and Dodo sets out under the guidance of Piola, a young soldier of fortune, to find a spring of eternal youth. He finds it in Spoopjuland, but finds also Queen Lili and more trouble, which is finally straightened out to the complete satisfaction of players and audience.

King Dodo will run but one week, with matinees Thursday and Saturday, and will be followed with "Forty-five Minutes from Broadway.'

PACIFIC COAST -Musical Review-

SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE

THE ONLY MUSICAL JOURNAL IN THE GREAT WEST

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SAN FRANCISCO, SATURDAY, DECEMBER 18, 1909

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To Musical Review Readers and Advertisers

NASMUCH as several hundred musical people applied in vain for extra Holiday Numbers last year, we desire to announce that we have just ONE THOUSAND extra copies reserved over and above those already ordered. The issue contains special articles about the advertisers whose names appear in this issue, on pages 2, 11, 13, 15, 17, 19, 21, 23 and 24. Other articles referring to past, present and future musical events on the Pacific Coast, Eastern and European centers will prove of interest. The paper will consist of forty-four pages and will be PROFUSELY ILLUSTRATED. The price is fifteen cents a copy. Unless you order in advance you cannot be sure of receiving copies for mailing. Order your papers NOW.

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MUSICAL CALENDAR 1909-10.	
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Marcella Sembrich	
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Damrosch Symphony Orchestra and Isadora Duncan Ma	łУ

SAN FRANCISCO'S MUSICAL TASTE.

During the last eight years the Pacific Coast Musical Review has endeavored to demonstrate that San Francisco and all other cities on the Pacific Coast are becoming more and more musical. We felt in duty bound to assist in the musical progress of this territory by reason of the fact that we expect to make our living here and as a citizen of this community and State we feel in honor bound to do our utmost in the upbuilding and betterment of the artistic standards prevalent in this district. We have never had any respect for any employe who, while drawing his salary from his firm, has in a surreptitious manner slandered and injured his employers and by the same token we have never been able to respect any man or woman who, while a citizen of a certain community and as such citizen receiving the protection of such community, endeavored to injure its artistic or social standing by condemning it unjustly in a journal circulated among outside communities who

will thus be able to speak derogatively about a city. If an employe does not like the character of the men who pay him his salary he can escape their influence by resigning his position. If a musician, teacher or musical manager does not like the character of the community wherein he lives and makes his living, he can easily adjust the difference by moving to another town, State or country where his sensitive nerves do not become offended. But as long as an employe accepts his salary and as long as a citizen accepts the protection of a community he is morally acting the part of a traitor if he endeavors to injure the reputation of his firm or his city respectively.

By these remarks we do not mean to infer that no person should be permitted to express himself freely regarding his opinions. We thoroughly believe in the freedom of speech, but we do not believe in the indiscriminate distribution of false statements regarding the reputation of a person or a community. In other words, we do not believe in slander. These remarks are the outcome of a letter from San Francisco which appeared in the Musical Courier of New York under date of December 1st, wherein it is claimed that there is manifested here "a lack of interest in all affairs requiring a sense of refinement and culture in art and science," that "many of the better classes left the city after the fire and only a few of this particular class have so far returned," and finally that "compared with some of the eastern cities, San Francisco is several years behind." Before going into any details we desire to once more emphasize the fact that concert attendance is not by any means the only criterion by which to judge the musical taste of a community, for there may be a great many reasons for the failure of an artist to attract an audience besides the lack of musical taste on the part of the concert goers. Lack of good management, lack of financial resources, indifference inspired by lack of sufficient information regarding the artist's merits, personal dislike for the artist or a dozen more equally important reasons which in no sense prove the lack of refinement or culture in a community. We take our judgment regarding a community's musical standard by the eagerness on the part of the people to study music, by the activity in local amateur societies, such as orchestras, choral societies, musical clubs, etc. A city wherein twenty thousand young people study music and wherein nearly five thousand men and women participate in the exploitation of music by means of choral societies and orchestras is decidedly musical, whether concerts are well attended or not, and anyone who makes a statement to the contrary is either influenced by someone or has a personal grudge by reason of a lack of success.

We do not desire to give the writer of the above letter to the Musical Courier any more advertisement than necessary. His attitude toward this community does not entitle him to be regarded seriously by this paper. But we may state here that he is the manager of a local conservatory and that he has ambitions to become a musical manager. The fact that he libels this city in a paper of world-wide circulation proves that he possesses neither tact nor good judgment, and that for this reason he is unfit to be either a manager of a conservatory or a manager of musical attractions. It requires a man of fact and displomacy to be successful in these things, and one of the greatest offenses against diplomacy is a too free tongue and a too easily aroused tem per. Because this paper has had to fight against a

great many obstacles before it proved a paying investment was no reason why we should have abused this community. Because a conservatory of music is expected to prove its efficiency before the public will give it united support, is no reason why a manager should abuse this city as a community lacking in culture and refinement. Because a man is eager to manage artists and is not immediately successful is no reason why he should deny this community any musical taste. Those business men, artists and managers who succeed in spite of obstacles are the ones who command the respect of a community, and they are the really successful people who will never scold or become angry because they do not succeed as quickly as they imagine they should.

It will be found that whenever an artist has merit he will gain the support of this community, and if he does not there is most assuredly a reason for his lack of success, and that reason will never be a lack of musical taste among our concert goers. If a teacher or resident artist is efficient he will be successful, and if he ever loses the patronage of the public or fails to gain it, it will certainly be his fault, and it can never be ascribed to lack of appreciation on the part of the people. Men are as a rule responsible for their own defeats in this world, and the fact that they always seek to put the blame upon the public is sufficient evidence for their own weakness and for their unfitness to be come prominent in the world of music. The man who successfully overcomes adversities without asking the support of anyone possesses the necessary strength to win victories. The display of spleen in the letter to the Musical Courier only shows that the writer has been disappointed in some things and endeavors to retaliate by calling this community unmusical, unrefined and uncultured. He does not possess sufficient intelligence to comprehend that the citizens of San Francisco will resent his insult and put him into that corner of obscurity where his lack of tact and his lack of information eventually will drive him. The editor of the Musical Courier very justly reprimanded the writer by reminding him that the crowded houses which Dr. Wullner drew in this city did not prove a lack of mus ical appreciation.

MUSIC VERSUS PERSONALITIES AND HATRED.

The San Francisco Musical Club did not cover itself with glory last Friday morning when it became responsible for the publication of an article in the San Francisco Call, which hinted at a determination on the part of the board of directors to exterminate those associate members from its ranks who were adherents of the Jewish faith. Aside from the fact that music and religion form such a strong bond of sympathy that there really can be as little distinction between the kind of religion one believes in as there can be a distinction between the class or school of music one follows. Religion is religion and music is music, and as such they possess mutual virtues that can not be separated. Anyone who is irreligious can not be really musical, and anyone who is unmusical can not be thoroughly religious. In the same manner anyone who dislikes or hates another because of his religious convictions equally dislikes or hates anyone because of his musical convictions, and in either case he or she becomes a stumbling block in the progress of art and culture. Narrowmindedness and the exposition of hatred toward a fellow man is not a weakness found

in genuine musical natures. It is a psychological fact that a man's character may be discovered in his musical expressions and a musical club that displays lack of charity and a cultivation of race hatred is not in any sense a musical club, for it does not understand the principles of art and art culture.

The active members of such a club who consent to such procedure can not be genuinely musical, for they do not understand that really musical effort is the outcome of divine inspiration, and there can not be any divine inspiration where there exists a feeling of hatred toward a fellow man, no matter under what pretenses such hatred is nourished. The art of music should unite all its adherents with one solid bond of affection and friendship, and there should be no room for jealousies and hatreds. That these weaknesses exist among members of the profession only goes to show how little the same have as yet comprehended their noble mission and how far away they still remain from the shrine of true art and the altar of pure musicianship.

TILLY KOENEN'S FINE POWER OF INTERPRETATION.

"Like Dr. Wullner, Her Great Precursor, Tilly Koenen Makes Use of Histrionic Devices to Emphasize the Suggestion She Conveys by Word and Music."

(From the New York Press of October 26th.)

[Editorial Note-The name of Koenen is pronounced Coon-

en, it being a genuine Holland or Dutch name.]

Tilly Koenen, the Dutch contralto, won the hearts of her listeners immediately when she made her first appeal to a New York audience in Mendelssohn Hall. She not only won their hearts, but the tribute of profound admiration, every bit of which she deserved in full measure. Miss Koenen is not a mere singer; she is an interpreter of great intelligence, insight and refinement. Her place as an artist is in the front

Miss Koenen has a good full-throated voice, which she uses with technical skill and artistic discretion, though she puts more stress on the interpretative than the purely vocal side of her art. The quality of her organ, big, wholesome, pressive, appeals to the ear. She avoids the reprehensible habit found among so many contraltos of emitting cavernous tones in the low register. She takes her deep tones lightly. Her vocal scale is well equalized. Her "mezza voce" is admirable. She makes good use of "messa di voce" and appears to have her breathing under absolute control. But, whatever Miss Koenen's accomplishments as a vocalist, they are subservient to her art of interpretation.

Like Dr. Wullner, her great precursor, Tilly Koenen makes use of histrionic devices to emphasize the suggestion she conveys by word and music. But she, too, at least as far as one was permitted to observe yesterday, keeps within the bounds of artistic good taste. Facial expression, bearing, poise of head, pose of hands and arms are perfectly legitimate aids in the interpretation of modern songs, provided they are restricted to the limits set by art and good taste. Miss Koenen evidently has worked out with the utmost nicety every detail of her interpretations, after the manner of Lili Lehmann.

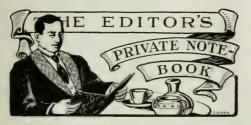
Spontaneity, ingenuousness, are with her not the result of momentary inspiration, but of careful study and elaborate Introspection, reflection and close application preparation. have not chilled Miss Koenen's feelings, however. could sing Brahms' "Sapphische Ode" as she sang it; no one could put the amount of fire into Handel's "Furibondo spira il vento" which she put into it, or express such exquisite ten-derness of feeling in Strauss' "Wiegenlied" and such jubilant exultation in Wolf's "Er ist's" without having imagination and temperament

Contrary to the conventional custom of opening a recital with musical antiquities, Miss Koenen sang first a group of two Schubert and two Brahms songs, comprising the former composer's "Dem Unendlichen" and "Die Kraehe" and Brahms' "Sapphische Ode" and "Wehe, so willst Du." The second group, mingling old and new, offered Paisiello's quaint "Chi vuol la Zingarella"; Bassani's "Ah se tu dorm"; Tosti's "Ridonami la Calma," and Handel's "Furibondo spira il vento."

By this time Miss Koenen had revealed herself master of both German and Italian diction. Now she sang in English, and so delightfully that the crowd could hardly contain its enthusiasm until it was time to applaud. As compositions Landon Ronald's "Sunbeams" and Mallinson's "Baby" are negligible, but Miss Koenen put so much interpretative charm into the words that the effect was irresistible. "Sunbeams" had to be repeated.

There was even more fascination in her singing of three Dutch nursery rhymes, by Catherina van Rennes, in which the Holland language added a flavor indescribable. It is almost impossible to tell how Miss Koenen sang these ditties: "Kijk! Coo'n lustig spannetje," so roguisly: "Poppengedoe," with mock importance; "Een Ransje," with infectious merriment. Undoubtedly Miss Koenen will sing these songs again. Then you must go to hear her.

That was not all by any means, for after Miss Koenen had given Brahms' "Vergebliches Staendchen" as an encore, she proved herself the most accomplished interpreter of Strauss and Wolf we have yet heard among women. Her Strauss numbers included "Die Wasserrose." Of Wolf she gave the extremely difficult "Die Ziegeunerin," besides the song al ready mentioned.



The San Francisco Call, in an effort to enliven a rather dull season for the dissemination of live news, has given more than necessary attention to a very stupid and very laughable action on the part of the board of directors of the San Francisco Musical Club, which at a moment of unexcusable somnolence permitted one or two of its easily excited members to make the club a medium for their personal revenge. there exist in this enlightened age any people who dislike, persecute or hate anyone because of his or her religious convictions is, of course, out of the question. If you find that members of a musical club, members of the "smart" set or members of any other club object to admission of Jewish people, such objection is never the result of religious differences, for in nearly every instance those people who raise such objections are, as a rule, not only indifferent to religion themselves, but do not possess sufficient intelligence to thoroughly understand the principles underlying religion. They are, as a rule, narrow minds, who are not fit for anything else but raise disturbances and create dissention.

These objections to the admission of members of the Jew ish faith into any club are always engendered by personal dislikes against certain Jewish people, who have become, for some reason, objectionable to prominent members of these That Jewish people arouse more resentment by reason of their personal attitude toward others than any other race, is rather very complimentary to their standing in the world. No one resents the action of another unless it is worth while to resent it, and if such action is worth while to resent it must be able to injure a vital spot. Now, no man, woman or child exhibits any fighting spirit unless the same has been aroused by someone, and so if anyone complains of injuries sustained by Jewish people the same must have been deserved, for no one, no matter of what religious faith he may be, makes himself willingly objectionable. It is, however, a most remarkable fact that a member of the Jewish faith seems to arouse hostilities in the most insignificant matters in narrow, unenlightened natures, and here is a phase of psychology worth while for the wise ones to unravel.

The articles of the Call really proved to be of as much injury as the action of the board of directors of the San Francisco Musical Club, for their very extravagance of treatment surrounded them with a spirit of ridicule and presented the

Jewish residents and the Rabbis in a most sensitive light, while as a matter of fact, no one of the Jewish faith cared a continental what the board of directors of the club think about Jewish people, except as they would arouse the pity of all intelligent people by reason of an inexcusably narrow mind not at all fitted for an executive head of any organization much less a musical institution. The San Francisco Musical Club was given altogether too much importance by these articles, the dissention in the club was really caused by these articles, and the members of the club, under judicious advice by competent judges, would have been able to get rid of objectionable officers, as the evidence proved that the majority of the members resented this arbitrary action, which was taken without the knowledge of the membership of the club. If anything is needed to increase any feeling against adherents of the Jewish faith among those who may secretly carry animosity, newspaper notoriety emphasizing the existence of such animosity in others will help the bad cause considerably. The Jewish members of the San Francisco Musical Club could have coped with the situation, for they could have secured the assistance of nearly all fair-minded members and ousted the board of directors with dispatch. Of course, the notoriety given the matter prevented any such action.

Another injustice arising from this uncalled for sensational publicity was the placing of all responsibility upon Miss Helen Colburn Heath's shoulders. The board of directors, seeing a storm brewing, tried to extricate itself at the expense of Miss Heath, and the Call reporters, having Miss Heath's picture handy, fell in readily with this suggestion. They had an excellent story, and they wanted to make the best of it while it lasted. This is newspaper craft. I have no fault to find with the Call or its reporters for making capital from this unfortunate situation, but I merely desire to point out that the publication of the matter did more harm than the original mis-step of the board of directors. Miss Heath has since resigned from the club, so have all self-respecting members, and no doubt within a short time the San Francisco Musical Club will either have to be re-organized on more liberal plans or will have to go out of existence. I desire to call the attention of my readers to a letter from Mrs. Albert Elkus of the Saturday Club of Sacramento, regarding this subject, which appears upon another page in this issue. This letter shows how a successful musical club should be conducted.

We would not have paid so much attention to this matter if it had not been noticed throughout this State, showing, by the way, the big circulation of the Call and the interest the subject aroused. As an advertisement for the Call it was an excellent story, and as an exhibition of folly on the part of the board of directors of the San Francisco Musical Club, it was certainly a success, but as a matter of serious importance, worthy of the indignation of ladies and gentlemen, it can hardly be classed. When it is realized how little there would be of musical culture in any community without the Jewish and German element, there seems to be a quaint streak of humor in the suggestion that a musical club should object to the admission of eiher Jewish or German people. If the board of directors of the San Francisco Musical Club had their way, artists who visit San Francisco might possibly ask everyone who attends their concerts what religious faith he or she professed before permitting them to listen to the pro-

The Choral Club of Stockton, Percy A. R. Dow, director, gave the first concert of its fifth season at the Central M. E. Church on Tuesday evening, November 30th. On this occasion the club presented C. Hubert H. Parry's "Pied Piper of Hamlin" for the first time on this coast. The cantata is written for tenor and bass solos and chorus, the soloists on this occasion being A. E. McMillan, tenor, and Wilfrid Glen, bass. The following musical program preceded the presentation of the cantata: "Awake the Dawn is Near," Chorale from Die Meistersinger (Wagner); "Charm Me Asleep," Madrigal in Six Parts (Leslie): "The Brook" (MacDowell); "Du bist wie eine Blume" (Cantor), "Border Ballad" (Cowen), "if I Could Know" (Westgate), Mr. Glenn; "Dragon Flies" (Bargiel), "In the Time of Roses," Women's Volces (Reichardt); "The Omnipotence" (Schubert-Spicker), Mr. McMillan and Chorus.

The fifth Wullner concert took place at the Novelty Theatre under the direction of Will L. Greenbaum in the presence of another crowded house. There is nothing to be added to what has already been said in this paper about Dr. Wullner's wonderful declamatory art, except that San Francisco audiences, like the audiences throughout the civilized world, recognizes genius when it is presented to them in the right way.



FRITZ KREISLER'S MUSICIANSHIP-Fritz Kreisler has become such a familiar figure to San Francisco music lovers that it is indeed very difficult to publish a critical review of his playing which does not contain any ideas not already discussed on previous occasions. We have heard Mr. Kreisler various times and at every instance he proved to be a matured virtuoso, who combined intellectual advantages with musicianly traits, and he had already mastered the art of violin playing to a degree which hardly permitted any additional improvements in style or technical equipment. Mr. Kreisler therefore appeals to us this season exactly for the same reasons that he appealed to us on previous occasions, and we can not add any more than pronounce him a musician of supreme command of his instrument, a virtuoso who has cultivated a most inspiring sense of rhythm, an artist who combines with his intellectual powers a deeply emotional mode of interpretation, and because of these reasons appeals to our most sensitive natures in a manner that puts him among the foremost masters of violin interpretation of the present day. To find fault and criticise adversedly an artist of such undisputed authority is only to exhibit a nature subject to moods and narrow in its artistic comprehension.

We therefore admit cheerfully that at this time, as on pre vious occasions, Mr. Kreisler appeals to us as a master of He was a great violin virtuoso last time we his instrument. heard him, and he is a great violin virtuoso now during his latest visit to this city. The only fault we can find with Mr. Kreisler this year is that we can not add anything to that which we said about him during his last visit, by which we mean to say that he has not added anything to his program that would reveal new traits in his musical character. some of our readers no doubt will ask us what we expected to be able to add to our former reviews this year when the artist was already endowed with the necessary artistic faculties that combine to make the genuine artist. We hasten to explain that whenever an artist has reached that zenith of his genius which prevents any further expansion in the matter of individual improvement, it becomes necessary for him, in order to retain our undivided interest, to expand in the matter of his program arrangement. In this part of an artist's duty toward his public Mr. Kreisler has not sought any improvement. He remained in the same atmosphere in the matter of his programmatical achievements as he cultivated during every one of his previous visits. During the concert last Sunday afternoon, for instance, he played four or five compositions almost in succession which necessitated the use In other words, he selected five works of the same character. The greater part of his program consisted of works written during the seventeenth and eighteenth centuries. We have no fault to find with the character of these works. They most assuredly belong to the most exquisite works. They most assuredly belong to the most exquisite class of musical literature. But we do find fault with Mr. Kreisler's indifference toward changing his programs sufficiently to add more works to his repertoire that have not already appeared on his programs, or that Mr. Kreisler does not include in his concerts violin compositon of a character new to us by composers of more recent fame. When we glance ocer the programs of concerts by virtuosos in European capitals we find a number of works that seem to have created a most favorable impression. When a virtuoso like Mr. Kreisler comes to us out here in the far West, where we have such little opportunity to hear the latest works and where we have had so much opportunity to hear all the old compositions, we believe it to be due to us, as a matter of educational value, that artists who visit us as often as Kreisler does change the character of their programs and add to the old literature at least one group of more important recent works.

If any of our music lovers or our critics on the daily papers were impressed with the fact that Kreisler did not thrill them as much as he did before, this impression is to be ascribed to his failure to change the character of his program. Whenever an artist appears before an audience repeatedly and presents the same class of works he loses the effect of his personality and becomes somewhat tiring. If at any time Mr. Kreisler loses his attractive powers with the public it will never be on account of his artistry, but it will be on account of his failure to improve his repertoire to an extent so as to rob it of its continued monotony. The Friday program commenced with two Bach compositions. It continued with five works of the seventeenth and eighteenth century, and it closed with Wieniawsky's altogether too well known "Air Russes." Outside of Kreisler's own compositions, there was nothing on the program, except a menuet by Debussy and "Havannaise" by Saint-Saens, which was new to us. On Sunday Kreisler played the Devil's Trill, the Vieuxtemps concerto, three old works of the seventeenth and eighteenth century, and a group of indifferent bits by Cottonet, Chaminade and Arbos. Again the program is not a new one. At none of his concerts did Mr. Kreisler give any new composition of an important and voluminous nature. He merely gave us virtually the same works which we have heard him play on previous occasions. And in this matter of program arrangements we find the only point worthy of adverse criticism, because as an artist Mr. Kreisler commands our utmost respect and our continued admiration. No student of the violin should miss any of the Kreisler concerts, for they represent the acme of the violin player's art, and the essence of interpretative authority and inspirational temperament.

ALFRED METZGER.

MRS. STEINBACH'S PUPIL RECITAL-The pupils of Mrs. Wm. Steinbach gave a vocal recital at Golden Gate Commandery Hall on Friday evening, December 10th. The auditorium was crowded to the doors, many auditors standing up during the entire performance. As is usual at a pupil recital, there were students who had not yet partaken of a very extensive vocal education, and who therefore could not be expected to grasp all the intricacies of the art, and there were those who had benefited by a thorough course of vocal training and therefore gave considerable evidence of their achievements. Another factor which always must be considered in a review of a pupil recital is the fact that for a brief period after walking upon the stage a student is, as a rule, quite nervous, and in the case of a vocal student this nervousness manifests itself in a contraction of the throat, which causes quite a pinched tonal production until the nervousness has come under the control of the singer. With these ideas in mind we shall proceed to a report of this excellent affair.

That Mrs. Steinbach belongs among our most prominent and successful vocal teachers must be conceded by all who are informed of local musical conditions. For a number of years she has presented occasionally several students who manifested a thorough training and complete knowledge of the art of singing. Of course there are always students that find difficulty in following the advice of a teacher, and others who readily absorb the principles inculcated by a capable instructor. A pupil recital is really not so striking an example of a teacher's competency, not because such a recital in itself is ill advised, but because the most efficient and the most talented students often do themselves injustice by a streak of stage fright. There is, however, no doubt about the fact that Mrs. Steinbach's recitals are among those that present a larger percentage of truly gifted and well trained singers than the average event of this nature.

Mrs. Steinbach's program, which will be quoted in full at the end of this review, presented eight vocalists on this last occasion. Miss Josephine May and Miss Fritzi Lainer were representative of that phase of vocal study which may be termed as a foundation. Both young ladies gave evidence of a splendid material-a voice of pliant and flexible soprano character, which they have been taught to use with artistic cretion and temperamental fervor. Mrs. Carolyn R. Elliot gave evidence of having further progressed in her vocal education, and her splendid voice was used discretely in a group of romantic compositions which aroused the applause of the hearers. Misses Babette Heller Newman and Gertrude Proll exhibited much skill in their interpretation of two duets by Mozart, which required advanced artistry and an acute sense of rhythm. Both young ladies were heard afterward in solos and demonstrated that they had studied with much benefit to themselves and with much credit to their teacher. They possess splendid voices of a ringing character, and sing with judgment and enthusiasm.

Miss Mabel Tourney White earned well merited approval by reason of her artistic esprit. She comprehended the musico-dramatic value of Schubert's "Die Allmacht" and invested it with that intensity which its character demands. Mrs. Eugene S. Elkus revealed herself as one of the most efficient and one of the most musical artists ever appearing in an event of this nature in this city. The possessor of a sonorous, vibrant mezzo-soprano of a warm alto quality, she utilizes her splendid organ with artistic judgment and the deliberation of the earnest musicalian. Her enunciation is clear and concise, and she interprets musical ideas with graceful phrasing. It is indeed gratifying to listen to an artist of Mrs. Elkus' intelligence. Oscar Frank, who combines a flexible and pleasing baritone voice with a thorough comprehension of the value of artistic reading, concluded the program, and was the recipient of well merited applause.

There were floral tributes galore, and the big audience gave undisputed evidences of its pleasure throughout the program. Mrs. Steinbach has every reason to feel gratified with the success of her pupils and those in attendance had no cause to regret their decision to attend this delightful affair. The com-

plete program was as follows:

(a) 'Tis Spring-time (Bohm), (b) Elegie (Massenet), (c) With newer strings my mandoline (Gounod), Miss Josephine May; (a) Spanish Song (Dessauer), (b) Im Mai (Fesca), (c) Birthday Song (Sachs), Miss Fritzi Lainer; (a) Thy beaming eye (MacDowell), (b) Like a Rosebud (La Forgel, (c) Im Herbst (Franz), Mrs. Carolyn R. Elliott: Duets—(a) From Cosi fan tutte (Mozart), (b) From Nozze di Figaro (Mozart), Miss Babette Heller Newman and Miss Gertrude Proll: Omnipotence (Schubert), Mrs. Mabel Tourny-White; (a) The Song My Mother Taught Me (Dvorak), (b) Der Wanderer (Schubert), Mrs. Eugene S. Elkus; Aria and Recit—From "Der Wanfenschmied" (Lortzing), Miss Babette Heller Newman; Aria—Je dis, que rien ne m'epouvante (Carmen), (Bizet), Miss Gertrude Proll: (a) Er ist gekommen (Franz), (b) Ich suche mit Muehen (Seling), (c) May Morning (Manney), Mrs. Mable Tourny-White; (a) Liebestreu (Brahms), (b) Heimweh (Wolf), Mrs. Eugene S. Elkus; (a) Du rothe Ros' (Sommer), (b) Ich liebe Dich (Grieg), (c) I Love You Truly (Jacobs-Bond), Mr. Oscar S. Frank.

The musicale given by Signor and Madame de Grassi on Tuesday evening for Miss Alice Boggs and Charles Dutton, so soon to be married, was an affair to be remembered for its wonderful program. Signor de Grassi played the Mendelssohn Concerto, and the Tirindelli Hungarian Airs, with Fred Maurer, Jr., at the piano. Eugene Blanchard gave a brilliant Prelude and Fugue and the Liszt "Benediction," so seldom played. Maurice Anger, the tenor, recently arrived from Bohemia, sang a number of Dvorak songs in their original setting. Bohemian or Cechish, as well as some beautiful Friml songs, also in Bohemian; and Madame de Grassi sang some Schumann, accompanied by Mr. Maurer. Parts of "La Boheme," in Italian, were given by Mr. Anger and Madame de Grassi, with piano and violin accompanient.

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Saturday afternoon (December 11th), Percy A. R. Dow, Alexander Stewart and Arthur Weiss will give the second of their series of afternoons of song, assisted by violin and cello pupils, at Maple Hall, Oakland. The participants on this occasion will be Miss Grace Kidwell, soprano; Walter Burckhalter, bartione and Osborne Wilson, cello. The second event of this series in San Francisco will take place at Sherman, Clay & Co. Hall next Friday afternoon, and the participants will be: Mrs. Josephine Caverly, contralto; August J. Carson, tenor, and Osborne Wilson, cello. The accompanists on both occasions will be Mrs. W. J. Cook and Miss Mary M. Bumstead. Both events will be invitational only. The second series of these recitals will begin in February.

The second pipe organ in the entire State of Nevada has just been completed by the Eilers Music Co., for the beautiful First Congregational Church at Reno, Rev. Mr. Mears, pastor.

The first pipe organ in the State was sold about two years ago to the Catholic Cathedral there. Both the instruments are of latest Kimball tubular pneumatic construction, and are of quite pretentious proportions. The Eilers house has now installed over 100 pipe organs of the Kimball make.

Louisa Tetrazzini believes that if a woman has no other responsibilities, the suffragette movement is a noble one in which to enter. No one, she adds, has ever achieved greatness who did several things simultaneously. The inference she draws is that, being a singer, she has no time for family or suffrage.



ELIZABETH DREW

Whose Characterization of "Mary" in George Cohan's Musical Comedy, "Forty-Five Minutes from Broadway," Will Delight Audiences at the Savoy Theatre This Coming Week.

The firm Arthur P. Schmidt is primarily at home in Boston, nevertheless, much engraving is done in Leipsic, where is also maintained a commodious branch house and separate personnel. The novelties especially connected with European trade are principally for piano, though Julius Klengel, of Leipsic Conservatory, has set for cello and piano five of the MacDowell "Woodland Sketches." Mrs. Beach is represented by her piano quintet, op. 67, and Arthur Foote by a trio, and a large suite for string orchestra. Among piano composers represented in the 1909 product, Rudolph Ganz has chief attention with a dance caprice, without opus number, and three piano pieces, his op. 10, a march grotesque, a fleuse pensive, and a menuel antique, op. 54. L. Pabst has his op. 48 for piano solo: Walter Niemann (Leipsic) three pieces, op. 53, and a menuel antique, op. 54. L. Pabst has his op. 48 for piano solo: Walter Niemann (Leipsic) three pieces, op. 7: Viktor Staub (Paris), an arabesque, op. 15; Mario Tarenghi (Milan), op. 45, for four hands: Rudolph Friml (New York, three concert pieces, op. 55, and two pieces, op. 56; Max Benning (Berlin) has a dozen two voice fughettes and fugues, op. 22; Jos. Haas, three fantaisie pictures, op. 9. The house brings out voluminous teaching and house music, among which a berceuse and gavot, op. 33. by Emil Kronke, of Dresden. Albert Renaud, organist at St. Germain-en-Laye, Paris, brings four organ pieces, op. 12:

HANDELS' "THE MESSIAH."

The choir of the First Congregational Church, Oakland, Alexander Stewart, director, will give its annual Christmas-tide presentation of Handels "The Messiah," next Sunday evening, December 19th. For a number of years the Christmas presentation of Handels' famous work by this choir has been the only one in either Oakland or San Francisco at which the entire oratorio, as given every year at this time throughout the East, has been sung.

This year the solo parts will be sung by Mrs. Grace Northrup, soprano: Mrs. Carroll Nicholson, contralto; Frank Onslow, tenor (soloist of the First Unitarian Church, San Francisco, and first tenor of the Golden Gate Male Qaurtette); and H. D. Mustard, baritone, the latter a singer of wide experience from the East, who has already awakened much interest by his singing during the short time he has filled the solo

position in this choir.

The chorus will comprise upwards of eighty voices. Miss Virginie de Fremery will be at the organ, and will play several special organ numbers, and Charles H. Blank, violinist, will play a Largo by Gluck as an offerfory selection. Because of the length of the oratorio the service will commence at 7 instead of at 7:30 o'clock, the doors of the church being opened at 6:30 p. m. This choir will also give special Christmas musical numbers at the morning service as follows: Organ Prelude, Christmas Offertory (Lemmens); Sing, O Heavens, chorus (Tours); Glory to God, quartette and chorus (Pergolesi); The Birthday of a King, baritone solo and quartette (Ueidlinger); Alma Virgo, soprano solo and chorus (Hummel); Organ Postlude, Fugue in G Minor (Bach).

THE FLONZALEY QUARTET.

The coming of the Flonzaley Quartet is an event that has cast so many shadows before that some might reasonably have been a little skeptical when going to hear their first concert, in Bechstein Hall yesterday afternoon. But for once in a way the anticipation was not spoilt by the realization, for these players, who have formed one combination since 1903, are magnificent in all that goes to make for good in the performance of chamber music. Their tone is at once of very great volume-it was very remarkable in Leclair's work-of lovely quality, and of a most peculiar uniformity, so that it were difficult to realize precisely where one instrument ceased and the other began in scale passages in which more than one player took part. Their program, too, was as interesting as the two that remain to be essayed; it included Schubert's immortal posthumous Quartet in D minor, Mozart's in D, and a very quaint and charming "Sonata a tre" for violins and violoncello by Leclair. These were played with an irresistible impulse, a fine virility, refinement, and a highly-polished technique, and with a oneness of tone, tune and spirit-of ensemble, that is-which could not conceivably be surpassed. The first appearance was a very decided success, so that it is eminently satisfactory to note that further opportunities are to be provided for hearing Messieurs Betti, Pochon, Ara, and d'Archambeau on Friday afternoon and Tuesday evening next. -The London Telegraph.

SHORT ITEMS OF INTEREST.

A classical concert was given by the University of California Orchestral Society, assisted by Miss May Fitz Gerald, pianist, and the Treble Clef Choral Society, was given at Hearst Hall, Berkeley, on Wednesday evening, December 1st, under the direction of Paul Steindorff, with unqualified artistic success. This organization has gained a great deal of prominence of late and is being supported by a number of influential patrons and patronesses associated with the University of California. Paul Steindorff is proving himself a most efficient director and gives thorough satisfaction by reason of his splendid musicianship and his ambitious energy to make a musicianly and useful organization of the orchestral society. The program was as follows: Overture: Marriage of Figaro (Mozart); Sonata Appassionata (Beethoven), Miss May FitzGerald; Symphony No. 6 (Haydn); Andante Cantabile, quartette for Strings, Opus 11 (Tschaikowsky), Franklin Carter, William McKinney, A. F. De Villiers, James de Fremry, Jr.; Entr' Acte, No. 3, from Rosamunde (Schubert); (a) Ave Maria (Marchetti), (b) Lullaby (Chadwick), Treble Clef; War March of the Priests, from Athalia (Mendelssohn).

At a recent program given at the Emporium concert, Paul Steindorff introduced a new compostion by the well-known

American composer, Richard Ferber, who resides in this city, entitled "Waltzes-In Sunny California," which proved to be the first performance of this work in manuscript. The work elicited great applause, and was praised by the director, as well as everyone conversant with the value of musical compositions.

Frederick Maurer, the well known pianist and accompanist, has opened a San Francisco studio at 1849 Pine street, and teaches there every Monday.

The Junior Euterpe Club presented the cantata, "The Little Gypsie," at Euterpe Hall in Golden Gate avenue on Friday evening, December 3rd, with much success, under the direction of Lloyd Gilpin. The cast of characters included Elizabeth Davis, Lottie Edwards, Mollie Freize, Genevieve Newman, Eugene Hale and Frank Newman. The cantata was preceded by a musical program, which was rendered by Miss Genevieve Newman, Miss Isabel Frerichs, Miss Elizabeth Davis, and Miss Pauline Marron.

The Cecilia Choral Club, under the direction of Percy A. R. Dow, gave a most delightful rendition of Max Bruch's dramatic cantata, "The Cross of Fire," at the M. E. Auditorium, corner of California and Broderick streets, on Tuesday evening, December 7th. The soloists were: Mrs. Millie Flynn Gish, sopranc; James E. Ziegler, baritone, and Walter Burckhalter, baritone. This constituted the first concert of the fourth season, and was evidence for the excellent progress made by this big choral society. Through some misunderstanding this paper was not represented on this occasion, otherwise a more detailed report of the event would appear in these columns.

The Oratoric "Lazarus," by Julian Edwards, was presented for the first time on the Pacific Coast by the Oratorio Society of San Rafael, under the direction of Herman Perlet, last Sunday evening at the First Presbyterian Church, San Rafael. The editor of the Pacific Coast Musical Review attended this event by reason of its musical importance, and a detailed review will appear in next week's issue.

The San Francisco Choral Society, under the direction of Paul Steindorff, will present Saint-Saens' famous oratorio, "Samson and Delilah," after four months of careful preparation, on January 20th. This auspicious event will take place at Dreamland Rink with the assistance of a symphony orchestra of fifty competent musicians. The soloists will be Mrs Carroll Nicholson, Leopold van der Aue, Lowell Redfield. More particulars will appear in next week's issue of the Musical Review.

Sherman, Clay & Co. installed a new Estey Pipe Organ at the Hotel Del Monte recently. The official opening of this magnificent instrument took place on Saturday, November 26th, and Dr. H. J. Stewart presided on this occasion. The same firm installed another Estey Pipe Organ at the mansion of Mrs. M. S. Koshland, Washington street. Both instruments are supplied with the wonderful automatic attachment.

The Loring Club gave the second concert of the present season at Christian Science Hall last Tuesday evening. A detailed review will appear next week.

BLANCHE ARRAL'S CAREER BEGAN AT FIFTEEN.

Mme. Blanche Arral, the French prima donna, made her debut in the Opera Comique in Paris at the age of fifteen. The French government recognized her merit quickly, and by the time she was a matured artist she was placed in charge of an operatic company which numbered about 500 persons, including singers, musicians, stage directors, ballet, etc. This company was sent by the government to Hanoy, in China, a miniature reproduction of Paris and a colony established by the French government in the interest of its own citizens in the Chinese Empire. Three days after the close of the season a typhoon wiped out the city. Subsequently Mme. Arral has sung in every country in the world, excepting Africa and South America.

She has had many vicissitudes in her wanderings from continent to continent. When she made her debut in San Francisco she did so with her face covered with a mask of lotions and salves, applied to allay the burns acquired in an accident while nursing her husband who had been shot. An assassin had endeavored to rob him of certain valuable papers.



New York, Dec. 5, 1909.

Dear Editor: "I am in a position where it is demanded of me to speak the truth" runs the heading of a great newspaper, and if that same motto were followed by the scribes we might have different reports from the temples of art that exist in this burg. Which remark is called forth by the glowing descriptions which followed the appearance of Loie Fuller and the Muses at the Metropolitan Opera House on Tuesday last. That the lighting effects were wonderful, that the "mise en scene" was a delight to the eye can not be gainsaid, and the appreciation with which they both were received was well merited, but I can not stomach indecency either on or off the stage, and the exhibition which was given there by the "muses," to me, was indecent. Dancing? Terpsicore must have writhed in her grave! That posturings of women so scantily clothed as these were, their nudity accentuated by the filmy gauze which attired them, constitutes art or dancing I for one refuse to believe and I am quite sure that were the same exhibition to be given any place but at the Metropolitan Opera House the police would have stopped it quickly. a safe prediction that the contemplated tour of this country will never be given.

New York is suffering from a plethora of opera just at present, according to the daily press, and we are solemnly warned of the danger of overdoing it. It seems not to have penetrated the "two inches of solid ivory" that there is a population of almost six million people to draw from here for support for amusements, and that there is a floating population. of almost half a million continually passing through the city which would not be content if they did not get at least one night at the opera. Opera has been held up to ridicule so long that the average man thinks it is something calling for a special education, and that he can not understand it. Yet when he hears the melodies from the operas sung or whistled he is not slow to grasp the fact that they are pleasing to the ear and without knowing that they are from operas.

Tuesday afternoon William Becker gave a piano recital in Mendelssohn Hall, and was a decided success. Unfortunately Mr. Becker is an American and his concert did not receive the attention that some others have received here who have exhibited less art and more name and also Mr. Becker wears his hair somewhat shorter than is considered "de rigeur" by the cognescenti, but he was a success just the same and those who heard him will be glad to hear him again. The extremely favorable reception that he received would amply justify him in appearing in a larger hall, as Mendelssohn is too small for anything but the most intimate affairs. Unfortunately there is no hall worthy of the name between that and Carnegie which is too big for anything but an orchestral concert, for which it was manifestly intended.

The Russian Symphony Orchestra gave their second concert on Thursday evening and were well received. In fact, their appearance and their playing, brass barred, was a huge improvement on their first concert of the season. schuler is handicapped, like every other non-endowed orches tra, with the lack of rehearsals and the continued services of the same men. His genius, however, is sufficient to make up for many drawbacks, and the performance was highly deserving of the applause which he received. It was a Tschaikowsky program from start to finish, even the arias sung by Mme. Aldrich, whose gracious presence and stately figure, were a delight to the eye, sang the aria of Pique Dame in Russian and the aria of Joan d'Arc in French (the papers erroneously reported it as being sung in English, as it was so advertised: doubtless few of them heard it at all). She was most heartily encored and the public demanded more, but she very grac iously declined to repeat.

Mme. Carreno (don't forget the tilde) has shown that she

has lost nothing of her popularity by her two appearances here when she was greeted by tumultuous applause. She seems to grow in value with every appearance

Oscar Hammerstein seems to be long on trouble and short on money. At least that is what the reports are. Yet to be confirmed. Marguerite Sylva says she won't sing "second" to anybody, and announces that she has just made up her mind to quit and return to Europe. That is because she was cast to sing "second" to Mary Garden in Griselidid. Well, well—but you know they say—anyhow she is painted for war and the rumor is current that she will go to the Metropolitan. I hardly think it is probable, as they have more artists (?) there now than they can use, and as far as Europe is concerned, well, salaries are not such a much there as to cause any one to take the remark seriously. As far as the only Oscar's finances are concerned, he says that he is two million, count 'em, two million, to the good, and who should know better than Oscar. I guess that he is not worrying about that part of it just now.

Friday afternoon Pepito Arriola, the wonder-child, gave a concert at Carnegie Hall, in which he was to have been assisted by Bron, another prodigy, but the latter refused to appear as his name was not first on the program, so the pianist went it alone, and as far as I could see had nothing to complain of. He is a wonder and no mistake. That he is a child in years no one who has seen him closely can deny, and he looks much larger and aged on the scene than on the street, where I first met him. A little, delicate lad, who played with a thorough knowledge of what he was there for and to the repeated demands of the audience gave several encores. The crowd, as is usual, thronged down to the front of the house as he finished and emphatically demanded more. They got it, and finally, in clear desperation, he shut the lid with a bang and refused to be dragged forth any more. He impresses me with an uncanny effect, like an aged parrot who discourses learnedly with a "wooden face." but he certainly can make the piano talk.

Friday night Blanche Marchesi, "the distinguished interpreter of song" (vide advt.), gave a song recital at Mendelssohn. Recalling the motto at the head of this effusion I cannot tell a lie, it was atrocious. In twenty years I do not recall having heard such an example of how not to sing as was exhibited by this lady. That the mother of this performer was a great teacher has been known the world over, and she states that her mother advised her "never to sing on the stage." There was and always will be a reason. How any one could give such a performance in public and pose as an artist is beyond me; at least it was until I read the remarks anent the concert in the papers the next morning and then I understood. The amazing contradictions in the two papers which I happened to strike are so marked that I have included them here:

"At Mendelssohn Hall last night Mme. Blanche Marchesi gave a concert of songs ranging from Mozart to Liza Lehmann. The concert must have come as a surprise to the musical people of New York, being all but unannounced, and consequently there was a very small audience to hear her. A pity, a very great pity, for such a lesson in the art of singing as Mme. Marchesi gave is to be received only once in a very, very long time. A lesson in the art of singing in its largest sense. Those who heard her on her earlier visits did not expect anything in the way of sheer beauty of tone, but even in the familiar air from Mozart's 'Re pastore,' it was amazing to note how the perfection of her style lent beauty to her voice. After that it was truthfulness of interpretation which took hold of her auditors and held them spellbound, so that even the wonderful art of vocalization which she employed was overlooked. Her art concealed art. Her interpretation of Bach's delightful humor in 'Patron, das macht der Wind,' seemed marvelous, and was marvelous; but there was the same perfection in her singing of the old folksong, Give You the Keys of Heaven,' and even more in 'The Lass with the Delicate Air,' which she interpolated. It is really deplorable that such singing as Mme. Marchesi's should have been heard by so few people."—New York Tribune.

"Mme. Blanche Marchesi, who bears a name doubly honorable and honored in the realm of vocal art, gave a concert last evening in Mendelssohn Hall that had twice been postponed. Her listeners were few, but Mme. Marchesi's singing is hardly for the general public: it is for a public that can appreciate the things she can do, and is equally willing to forego the things she cannot do. Chief among the latter is the production of a beautiful tone. Mme. Marchesi's voice is

not merely unbeautiful, it is for the most part positively ugly, with a certain streak of commonness in some of its tones. Nevertheless, she is in many respects a consummate artist. What she can do in the way of interpretation, in characterizing, and expressing the mood, the spirit of a song is often most admirable. There is likewise much that is admirable in her vocal art, in her phrasing, the management of the breath, and even in the scales and the trill. Her enunciation is not always equally good. Some of her English songs last evening were not easily intelligible. Those in other languages were more so, and, indeed, there could scarcely have been a finer example of clear and rapid diction than in the air from Bach's 'Phoebus and Pan.' Here was, too, the very embodiment of the mocking, mirthful humor of the piece, exquisitely presented—in everything but vocal beauty and charm, and that, to be sure, is a good deal.

"There was a great variety of styles represented in her program, from the sonorous dignity of the air with violin obligato from Mozart's 'Il Re Pastore,' the tragedy of that from Purcell's 'Dido and Aeneas' through all the gamut of the German Lieder and the English and French songs. Mozart's air was one of the least impressive things she did: for her purity of voice, evenuess and beauty of tone are essential. Nor was there the dramatic color and potency that depend on tone in Purcell's air. There may be well grounded doubt as to Mme. Marchesi's conception of the delightful old English song, 'The Keys of Heaven,' though it was in its way charmingly presented. But such matters as the air from Bach's 'Phoebus and Pan,' Loewe's 'Niemand hat's gesehen,' full of a contagious mischievious humor, or in the wonderful picture set forth in the Norwegian song, 'Soft Footed Snow,' absolutely passionless, expressionless, blank, were something to rouse the admiration of those who could appreciate what was given, and for the moment, divest themselves of a desire for what Mme. Marchesi could not give."-New York Times.

The other papers ignored this concert.

The article which appeared in the Tribune is an absolute and deliberate lie. The man who wrote it laughed at the utter impossibility of the singer to do any sort of justice to the music which she sang and commented audibly on the farce but, so I am informed, the personal equation counts for much here with certain people and the fullsome praise in the article is proof sufficient. Is it any matter for wonder that the papers here have become discredited by the entire populace? Can anything be more diametrically opposite than the divergence of opinion as expressed by the two here noted? "Even in the familiar air from Mozart's 'Re pastore' it was amazing to note how the perfection of her style lent beauty to her voice."—Tribune.

"Mozart's air was one of the least impressive things she did; for here purity of voice, evenness and beauty of tone are essential."—Times.

Read these articles and ponder, ye who would have your eyes opened! But it is a painful subject, and let me draw the

The Volpe Symphony Orchestra gave their first concert of the season at the Carnegie Hall this afternoon to a rousing house filled to the door, and the warmth of the reception must have gladdened the heart of the conductor and his sub-That the soloist had something to do with the big house was evident, as it was the second appearance Blanche Arral in this city, and she came in for a big share It was a very popular program submitted. of the applause. and I confess that I enthused over the results of the long and arduous work that Volpe has had with his young men. numbers went with a swing and vigor that is often sadly lack ing in several other organizations, while the readiness and sincerity of the musicians showed the effect of the careful training they had received. This organization is unique in the fact that it is to the genius and the indefatigable industry of one man that it exists. With a very limited subscription and an annual deficit that there are no backers to make up, Arnold Volpe has year after year steadily mounted the ladder of excellence until at the present time he has no reason to fear comparison with any of the older organizations of this city. It was a splendid concert from start to finish and the prolonged and hearty applause that greeted the men after prolonged and hearty appliance that greeted the men after each number was proof sufficient that their work was ap-preciated. The program was as follows: Suite—D Major (Bach); Aria—"Divinites du Styx" (Alceste), (Gluck); Symphony No. 4 (Beethoven); Overture, "Oberon" (Weber); Aria from "Der Freischutz" (Weber); A Roman Carnival

(Berlioz).

Mme. Arral, who was not happy in the numbers which she sang, not being suited to her style, scored a distinct success

just the same, as the public not having as yet identified her with any limitations, was willing to believe that she could sing anything, and she justified their expectations. The classic and difficult aria from Alceste was magnificently sung and was as well received as the more brilliant and showy music which she sang at her first concert here, where she revelled in coloratura arias, while she received quite a furore of applause after the great aria from the Freyschutz or Robin des Bois, as the French call it. Recalled again and again by the audience, she refused to give an encore, but contented herself with gathering up the armfuls of flowers she had received, this time not over the footlights.

The papers have been devoting considerable space to Cavilieri and her part in the opera of Carmen on Thursday The general opinion (journalistic) is that she was too staid for the fiery Carmen. It was with regret that I was unable to be present, and can only give the general resume. "She was no vampire," says the Sun. That may do for all, but the American, which gave a better idea of the real Carmen than any other of the papers. When any artiste essays a role that some one else has played there are always the remembrances of that artiste sticking to the garrets of the fogies and they can see no good in the new comer. Cavilieri's idea of Carmen is well worthy of strong commendation from every clean minded person in this city. I say this advisedly. Not only has her performance been extremely clean and clear-cut, but it has lacked that vile, disgusting and unwomanly commonness which made the character an eyesore last winter at the Metropolitan. The coarse, low type as portrayed there was sufficient to spoil the opera forever. Carmen is not a street wanton, and while Cavilieri may have erred on the side of too much repression, she was erring on the right side. To any one who has lived among the Spanish and other Latin races, and in those parts of the globe where the cigarette girl is very much in evidence, the character of Carmen, as it is portrayed on the stage, is generally disgusting. Therefore, all credit to Mme. Cavilieri that she has brought back to the heroine of Prosper Merrime the clean acting which alone should be tolerated on any stage. If her voice was a little light for the role, we can support that, if it goes with clean acting.

Very frequently we are regaled by sensational cables in the papers from some until then unheard of "critics" of Europe, regarding the impressive debut made by some American. As a rule the singer and the town are never heard of again, for the simple reason that neither are of very much importance. The latest of this kind is a wire from "Dunkerque" (where there is a small casino for play, dance hall, etc., etc.), stating that "Miss Bessie Bowie, of the well-known San Franciscan family, had made a triumphant debut" at the above place. This cable to the American comes by way of Paris, and to many people the name will mean nothing. I happen to remember it as a small sea coast town on the border of France, a short distance from Calais. It seems yet not to have entered the minds of Americans that every town that can support a hall of the most unpre tentious type, is visited by companies who give opera, and truly comic opera, and operettas indifferently. It is these companies which will put on any artiste, for at least one night, at a price, and which enable so many ambitious students who have the means to cable home that they have "arrive." There is no credit to Miss Bowie or to her town to have her making a debut at such a place. Any place in Europe that is not visited and where "opera" is not given, would rank with the towns here which can not support a ten, twenty and thirty show. Europe and opera! Ah, far pastures look green!

As I wrote you previously, the New Theatre acoustics are all right and there was "Much ado about nothing," which was carried on by the papers for want of something better to write about. I doubt very much if the "two inches of ivory" which was occupying most of the boxes would know just what "acoustics" meant if it was asked very suddenly. The truth of the matter, and where the first fault began to be found, and which was promptly rectified, was that the orchestra was so hidden and smothered in by the stage that no one could hear anything at all, but as soon as they were moved out a bit and the volume of tone had a chance to expand, then the "acoustics" began to improve. Wonderful what imagination will do!

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FOLLY of the SAN FRANCISCO MUSICAL CLUB

Mrs. Albert Elkus, Honorary President of the Saturday Club of Sacramento tells a few facts

Sacramento, Dec. 12, 1909.

Dr. Wullner sang to probably the largest audience in the West, almost 1200, 1100 of whom represented associate members or their substitutes, our tickets being transferable, and the feast spread is not permitted to be untasted owing to a member's absence.

member's absence.

The "top heavy" part of our club (as the associate membership was referred to by Miss Heath in the Call article) has been our staff, and without it we could not have heard the world's great ones. Also its "humbler poets" who have come to us from the Eastern shore of our own America, each with their own beautiful message. The musical club of your city could have received that message had there been the right mission, any spirit in their work. The big artists could have been heard by them in special programs. Such wonderful cycles as the Schubert Wintercise in its entirety, twentythree songs, I believe, must remain unheard by the lover and student, on account of the box office. So many of the Beethoven Sonatas, both the violin and piano ones, and many others, will never come into their own, because the program must be arranged from both the art and financial side. newer works must be given by the elect to be assured a hear-Recently we listened to Wilhelm Heinrich in an evening of modern song, devoted to the composers, Debussy, Whepley, Mrs. Rogers, Max Reger, Weingartner and others. This would never have been permitted had there been a percentage side to the transaction. The "top heavy" side furnishes the home talent with an audience and gives the artist a welcome and appreciation such as is never forgotten. It has enabled our club to live up to its unwritten motto, "that the laborer is worthy of his hire." It might be of interest to your community to know how many of the coast musicians have met with this appreciation at the hands of this club. Here are a list. I apologize in advance to any whom I may inadvertently have omitted.

Misses Berglund, Williams, Jordan, Usher, Pasmore, George, Doane, von Manderscheid, Fairweather, Ewing, Freeman, Joan Baldwin, Rollins, Marshall, Holladay. Anna Miller Wood; Mesdames Nicholson, Mansfeldt, Birmingham, Elliott, Batchelder, Blanchard, Priest-Fine, Hughes, Scott, Neale, Lott, Schneider, Moore, Fannie Francisca, Decker-Cox., Nunan, Fickenscher, Cushman, Hunkins, Helbron; Messrs. Mansfeldt, Solomon, Theo. Mansfeldt, Newell, Minetti, Savannah, Kowalski, Weiss, Samuels, Von der Mehden, Trainor, Wertsch, Williams, Young, Lewis, McCoy, Kopta, Ormay, E. J. Stark, Demetrius, Lada, Dabney Carr, Harry Lott, Schneider, Maurer, Wismer, Wim. Zech, Baumgartner, von Helms, Josephs, Heinsen, Vilalpando, O'Sullivan, Steindorff, Elkus, Stewart, Verdier, Koenig, Heft, Kingsley, Eaton, Fickenscher, Albert Roseuthal Heilbron, Allen Moore, Chamberlain.

enthal, Heilbron, Allen, Moore, Chamberlain.

A long list is it not? And dating only from 1901, when the club started on its policy of larger membership and artist days. I quote from the president's address, published by the Musical Courier of April 10th, 1904, the closing meeting of

the third year of that policy.

"This afternoon's recital brings the eleventh season of the Saturday Club to an end. It is incumbent upon each member to do her utmost toward increasing the present membership, which is larger than ever before. It is to this we are indebted for the brilliant evening with Schumann-Heink and other great artists. We have had ten artist days besides, the McCoy lectures. These, with our home days, have given us thirty-three meetings, as compared with twelve of other years. As dues have never been increased this shows the value of large associate membership."

The writer speaks after an active membership of seventeen years in this club and of sixteen years of work on the board.

This Sister Club is the art and material result of the Saturday Club's effort to live up to its "raison d'etre," the stimulation of music in Sacramento. Now for the ethical and altruistic side. The club, now numbering over 1150 members, was founded by some noble women in '93. It then numbered forty active and ten associate. Meetings were held in the homes, and, of course, associate members were mainly chosen for their capacity in possessing a home suitable for these meetings. A spirit of exclusiveness prevailed for a

while. For about three or four years tickets were non-transferable. By this time the associate membership had been extended and meetings were held at a hall. This produced a more American spirit, which was intermixed by making the admission tickets transferable. Occasionally there would be some one on the board, a "I am holier than thou" individual, who would wish to withhold membership from an applicant for personal reasons. One application in particular almost disrupted the board, when arbitration tactics were employed, and it was decided that the president and two former presidents were to seek the advice of their respective husbandsa physician, a banker and a business man. The opinions brought in separately were unanimous that our object was music, not character, and the former would undoubtedly assist the latter. Again, sisters, would it not have been kinder and wiser to have outgrown your hall and taken a larger one, as the club I have been citing has, than to have discriminated against the ears of your Jewish sisters, while accepting or standing ready to accept the benefit of the more talented ones of their faith. If I know anything of the history of your club, I feel that Miss Heath is mistaken in saying that the club was Gentile in its foundation. It was the outcome of the Chaminade Club which I know did not consist entirely of "gentiles" (I may be in error about the former part of this statement, not the latter). I am so glad the word gentile was used, not the word Christian. The former has many meanings non-Jewish among them. The latter means "exhibiting the spirit of the teachings of Christ."

I am certain the directors already regret their action in causing pain to their sisters. To the many friends Miss Heath made at her two appearances here it is a cause of regret that she was the medium chosen to deliver so unhappy a message. Too happy a season for unkindness. All over the world Israel is now celebrating the victory of the Macabbeans, which took place about 150 years B. C. and preserved Judaism, from which sprang Christianity, and all over the world preparations are progressing to celebrate the birthday of the Gentle One, the "Man of Sorrows and acquainted with Grief." Once more, directors of the San Francisco Musical Club, you have made a mistake, but sometimes mistakes make for progress.

It was the "top heavy" part of the Saturday Club which brought to California that pensive genius. Edward MacDowell, and the coast is indebted to it for that. More top-heaviness would bring other composers to us, and Rachmaninoff, Chaminade, Liza Lehmann and Busoni would not need to return to their homes without seeing this great State. The object of all music clubs should be educational and should breathe inspiration from Him who said, "Suffer little children to come unto me."

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MUSIC IN SEATTLE

Seattle, Wash., Dec. 1st, 1909.

Today was a banner day for Seattle in music, for Fritz Kreisler was here in the plenitude of his powers, being well accompanied by our symphony orchestra, now grown to sixty accompanied by our symphony orchestra, now grown to sixty players. The program was as follows: Overture, "Sakuntala" (Goldmark); Concerto for Violin, Opus 61 (Beethoven); I. Allegro me non troppo, II. Larghetto, III. Rondo, Fritz Kreisler; Symphony in D major (B and H No. 2), (Haydn); I. Adagio—Allegro, II. Andante, III. Menuetto-Allegro, IV. Allegro Spiritoso; Violin Soli—(a) "Humoresque" (Dvorak), (b) "Air Russe" (Wieniawski), Fritz Kreisler; Symphonic Poem—"Les Preludes" (Liszt). -"Les Preludes" (Liszt).

Mr. Hadley conducted with his usual exact beat and vigor, which is just the kind of treatment a new orchestra needs. The program, however, was too long. The overture, although very beautiful, and marked an epoch upon its first presentation, is too long for a program, including both concerts and symphony, and a lot more besides. The themes are interesting and episodes frequent. The wood wind did some great work. We have an excellent wood and first violin section. Six or eight more violins, two violas and two cellos are needed

to give fullness and richness.

Fritz was in his usual good form. What a tone! and what finish and conception of the work. It has been many years since I have heard this concerto. So much has been written about Kreisler that it would be superfluous for me to add to what has been said. He is equally good in the severe concerto or in the lighter "Humoresque" and "Air Russe," and, of or in the lighter "Humoresque" and "Air Russe," and, of course, he was encored in the extreme. The wood wind put in some very fine touches in accompaniments. Come again and often, Fritz. It was good to hear from old "Papa Haydn." Staid champion of the old clear cut style; such delicate tripping of the strings and fanfares of the trumpets. He was fond of the flute and string quartet writing, but not very strenuous with the horns. Good on drum effects. In "The Preludes" we listen to a totally different master. Sounds wierd, unconventional, with winding themes and dreamy "de-lights of happiness," tempest and confusion followed by "sweet calm," and ending with the trumpets calling to arms.

Mr. Hadley is getting hold of our people and the audience showed its appreciation by its size and enthusiasm. The society will spend about \$50,000 upon these concerts this year, which sounds well for the young city of the northwest. finance committee of our best financiers, a board of trustees of thirty or more, eleven boxes are taken, and there are some two hundred and fifty subscribers. In my text letter I

will speak of the membership of the orchestra.

Mr. Hinlin gives a recital, presenting his advanced pupils. I will give a few recital programs from time to time, to show what our teachers are doing here and how we compare with

what our teachers are doing here and now we compare with San Francisco and other California cities.

Duet, "I Feel Thy Angel Spirit" (Graben-Hoffman), Miss Lynch, Mr. Graham; (a) "Caro Mio Ben" (Massenet), (b) Aria from "Il Re de Lahore" (Massenet), Mr. Graham; "Sing On" (Denza), Miss Maizie Martz; (a) "Rose in the Bud" (Dorothy Foster), (b) "Songs My Mother Taught Me" (Anton Divorak), Miss Beatrice Archambeau; (a) "Come Over the Sea Beloved" (Percy Elliot), (b) "As Through the Streets" ("La Boheme"), (Puccini), Miss Alice Lynch; Song Cycle for Soprano and Barttone—"On Jhelum River" (Amy Finden), Miss Lynch and Mr. Graham; (a) Duet, "Thelum Boat Song," (b) Soprano solo, "Ashoo at Her Lattice," (c) Baritone solo, "Only a Rose," (d) Duet, "Kingfisher Blue"; Aria from "Madame Butterfly" (Puccini), Miss Marguerite Fry.

Hinlin studied in Italy and fitted himself for opera, but for several reasons decided to limit his appearances to the concert and church. His teaching is having a telling effect.

Dr. Ludwig Wullner and Coenraad V. Bos will be here the 17th, and expectation runs high.

Mme. Freda Langendorff was here last Monday evening. A fine program and beautifully rendered.

Our Columbia College of Music has done much for Seattle. but like the proverbial conservatory gets little credit for it. More about that later. Here is a type of their concerts, and played by artists of the first water. What more do you want? The recital was given by Mr. Louis Dimond, pianist, and Mr.

Max Donner, violinist, with the assistance of Mr. Brooks Parker, flutist. The following is the program:

Sonta for violin and piano, G minor (Tartini), Mr. and Mrs. Donner; Flute solo, "Fantasia Hongrois" (Doppler), Donner; Flute solo, "Fantasia Hongrois" (Doppler), Mr. Brooks Parker; Violin solo, "Symphonique Variations" (Boellman-Donner), Mr. Donner; Piano solo—(a) "Ballade," A flat (Chopin), (b) Sextette, "Lucia" (Leschetizky), by request, for left hand alone, Mr. Dimond; Sonate for violin and piano, Opus 105, A minor (Schumann), Mr. and Mrs. Donner. In my next I will treat of our Sunday Popular Concerts.

Seattle, December 8th, 1909.

Last Sunday afternoon the Seattle Symphony Orchestra gave one of its popular concerts. The soloist on this occasion was Madame Mary Louise Clary, one of the best known and most efficient contralto soloists of the Northwest. She is the possessor of a big, warm voice of much penetration and volume, and her interpretation reveals the thorough artist. Madame Clary's musicianship is thorough in every respect, for she has not only devoted time and study to the exposition of the vocal art, but has mastered with equal facility the intricacies of piano, organ and cello playing. The complete program on this occasion was as follows: Military March program on this occasion was as follows: Military March (Franz Schubert); Overture, Poet and Peasant (Suppe); Aria from orchestral suite in D (Bach); Selection from Madame Butterfly (Puccini); "Erl King" (Franz Schubert), orchestration by Henry Hadley, Mme. Mary Louise Clark, Three Dances from Shakespeare's Henry VIII (German); Ballet Music Malaquena from "Boabdil" (Moskowski).

The march was interpreted with a great deal of martial spirit, delicately phrased especially in the wood wind pas-In response to an encore Mendelssohn's ever popular "Spring Song" was rendered. A stirring reading of the familiar "Poet and Peasant Overture" was given, and it is not unlikely that the majority of the members of the orchestra could play this work by heart, owing to the frequency of its presentation. As an encore, Moszowsky's Serenade in F was played with much success. The Bach Aria could have been presented with more breadth and deliberation, which was somewhat marred by a too hasty reading on the part of the The selection from Madame Butterfly was so first violins. graphically interpreted that it affected us as if the human reincarnation of this fluttering creature was flapping its multicolored wings in the concert hall with the abandon of carefree people such as the same composer so happily de-lineates in "La Boheme." We were under the spell of the gracefully undulating themes and well extended periods, the startlingly abrupt changes, twisting motives and almost bar-

Henry Hadley revealed his musicianship in his orchestral arrangement of Schubert's "Erl King," bringing out the massive themes with unctuous emphasis and forming a most delightful background to the vocal painting presented by the soloist. There was a general demand for encores throughout the concert and Madame Clary received her well learned share. She gave an encore with harp accompaniment, but owing to lack of opportunity in tuning the instrument this number lost something of its effect. Miss Nordhoff, the harpist, is establishing a splendid reputation for herself, and it is to be hoped that she will soon be asked to play a solo at one of these concerts. German's Henry VIII Dances and Moszkowski's Boabdil Ballet music closed the program, amid an enthusiastic applause that approached the nature of an ovation.

Last Monday evening, December 6th, the Seattle Clef Club gave its monthly dinner at the Sorrento Hotel and elected the following officers to serve during the ensuing term: Edmund J. Myer, president; Dr. F. A. Palmer, vice-president; F. F. Beale, secretary; David Scheetz Craig, treasurer; Gerard Tonning, Franz Boyd Wells and Karl Schwerdtfeger, exard forming, franz boyd weils and kall schweidiger, ex-ecutive committee. The following musicians were accepted as members: A. F. Venino, pianist; Claude Madden, violin-ist; Thomas Ryan, vocalist; Henry T. Hanlin, vocalist; Max Donner, violinist; J. S. von Hiller, teacher, and W. G. Rey-Donner, violinist; J. S. von Hiller, teacher, and W. G. Reynolds of Tacoma, organist and composer. Five associate members, prominent in business circles in Seattle, were elected. After the dinner the club adjourned to the music room and listened to Gerard Tonning playing his third nocturne and his impromptu. Claude Madden played his own Barcarolle and Berceuse Russe, accompanied by Mr. Tonning. Arthur Willis, accompanied by Dr. Bonner, sang "My Hope is in the Everlasting." Max Donner, with Louis Dimond, played his own sonata for violin and piano, op. 40. The next dinner will be held at the Sorrento January 8th. will be held at the Sorrento January 8th.

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Oakland, December 12, 1909.

Ever since Mr. Greenbaum began making ventures in concerts on this side of the bay-and grateful have we been for his consideration of us-it has been necessary for teachers to omit the lessons of an afternoon in order to take advantage of offerings 30 prepared. Teachers over here are just as busy as their San Francisco colleagues, and cannot postpone an afternoon's lessons to another time, because there is no other Every day has its full complement of duties. It has therefore been a rather expensive matter for us to hear the great people whom Mr. Greenbaum has sent to us. Most of these need the setting a theatre affords; a small hall would not furnish the proper relative positions of audience and artist, and the more robust of the players and singers would find themselves at great disadvantage thereby. No theatre can be secured for evening concerts, it is said. The Orpheus Club must have some special arrangement with the Liberty managers, for the concerts of that club are always held in the

evening and in the Liberty Theatre.

If teachers feet that they cannot lose a number of lessons each week-- to speak only in passing of the bad effect of irregular lessons upon pupils-the teachers cannot set the example of afternoon concert-going, and students will therefore very likely stay away from those same concerts.

What is needed in Oakland is a building containing many well-equipped studios for musicians, and a large, well-ap-pointed hall for concerts. But Oakland has had this imperative need for a good many years.

The recital given last Tuesday evening at Ebell Hall by Miss Ruth Waterman, contralto, was well attended and very successful from an artistic view. The singer was at her best, and gave evidence not only of the fine work of her instructor, Mrs. Carroll Nicholson, but of her own eleverness and musicianship, as might have been expected. The program has been given twice in the Review, and will be remembered. Her group of German songs was particularly well received, and she was called back to the stage after it.

Though Miss Waterman's voice is of the sombre quality of the genuine contralto, it yet was heard to advantage in songs of all sorts. In the Nymphs and Fauns she sang with extreme lightness and delicacy, and while it is true that she is not at her most grateful task when singing works of that character, at least gayety in interpretation is well within her power. She has proven herself, at any rate, an able and accomplished singer. Miss Susan Waterman accompanied delightfully.

Signor de Grassi was received with high enthusiasm, and he played like the assured artist he is. The audience recalled him more than once. When his fame has gone around the world—as some day it bids fair to do—we shall be glad we have heard him in this year of our Lord. Frederick Maurer accompanied with admirable skill. I believe he always plays for the violinist. Indeed, one thinks of these two together as one thinks of Damon and Pythias, or a cup and saucer, or treble and bass!

Kreisler is to play a concert next Friday at Ye Liberty. He is one of the artists for whom we put aside our work, and pretend that lessons are better omitted than given,

Mrs. Grace Davis Northrup is to be the soloist of the Loring Club concert tomorrow night. Mrs. Northrup will sing the solo part in the arrangement of Noel (Adam), which the club will sing, and will also present two groups of songs. violin composition of Fredrick Maurer will be played by Hother Wismer at this same concert.

Tomorrow evening the Orpheus Club, Edwin Dunbar Crandall, director, will give its Christmas concert.

Mrs. Josephine Aylwin will present her piano pupil, Miss

Hazel Webb, in a well-arranged program tomorrow evening at Unity Hall, Berkeley. The pianist will be assisted by Mrs. Carolyn Crew Rasor in two songs by Richard Strauss and the new song, "Possession," by Clough-Leighter. Mrs. Rasor has been much in demand for concert work since her return from

Last Thursday evening the Cecilia Choral Club, Percy A. R. Dow, director, gave its Christmas concert under the auspices of Unity Club, at the Oakland Unitarium Church. The one hundred and thirty voices gave Max Bruch's cantata, "The Cross of Fire," and the soloists were Mrs. Nellie Flynn Gish, James T. Teigler and Walter Bruckhalter. The concert was a successful one.

Mr. Dow announces a concert of his vocal pupils, assisted by violin and cello pupils of Arthur Weiss, for December 17th. Mrs. Josephine Caverly, contralto; Mr. August Carson, tenor, and Mr. Osborne Wilson, violoncellist, will give the program. The place is Maple Hall, and the admitance is by invitation.

Mr. Alexander Stewart is organizing, in connection with his with the school, a class in harmony, to be directed by Edward F. Schneider. The class is open to all music students, and it is likely many will avail themselves of the opportunity. The lesson hour of a piano student is all too short for the piano lesson itself, although certain hints of harmony must always be entertained. A class like this, the cost of tuition in which is not high, should appeal to all students of piano, and, I should be sure, of voice as well.

ELIZABETH WESTGATE.



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MUSICAL IMPORTANCE OF LOS ANGELES-Julian Johnson, the musical editor of the Los Angeles Times, says several most pertinent things in his intersting column of last Sunday's paper. We take the liberty of quoting part of Mr. Johnson's remarks:

Johnson's remarks:

No greater testimonial to the increased importance of Los Angeles are a Schulbwestern musical center can be shown than the tityl mighty lighters of the new senson's symphony patronage, the favor accorded Dr. Wullner, the responsive auditoring the favor accorded Dr. Wullner, the responsive auditoring the favor accorded Lor. Wullner, the responsive auditoring the favor accorded Dr. Wullner, the responsive auditoring the favor accorded Dr. Wullner, the responsive auditoring the favor accorded Dr. Wullner, the responsive auditoring the favor of the favor of the responsive auditoring the same of the favor o

absolute facts. Los Angeles, in many respects is superior to San Francisco in its genuine love for music. We do not mean to say that the citizens of Los Angeles individually are more musically cultured or are more eager to take advantage of musical education, but we certainly are of the opinion that local organizations, local artists and local events find readier patronage on the part of the public than they do in San Francisco. As Mr. Johnson points out in another part of his article, this spontaneous support of musical enterprises is due to co-operation on the part of the musicians as well as the public, and if we could get in San Francisco a few people who would be willing to lead a movement toward co-operation of forces, the city could exercise an immense influence in matters musical in this country.

Another proof of Los Angeles' gradual advance in musical importance may be gathered from an article in the Los An-

geles Herald of last Sunday, which reads:

geles Herald of last Sunday, which reads:

There seems to be no reasonable doubt that at last symphony concerts have come into their own in Los Angeles, the second of this season, which was given Friday in Temple Auditorium, calling forth an audience which filled the big house and occupied almost every seat from orchestra to top balcony. Second in importance to the glad surprise of the big audience was the entusiastic endorsement given Georgi Hindian and the control of the season of the season of the season work, labored under the disadvantage of trying to fill Temple Auditorium, and in his strenuous efforts to make good differed with the orchestra several times as to key, but his hearers forgave this and demanded his appearance again and again, until he acknowledged his thanks with two encores.

The big number of the orchestra program was Beethoven's Third Symphony, of interest chiefly on account of its presentation by Mr. Hamlin and this orchestra. The beautiful second movement was exquisitely given. The Overture to the "Ruins of Athens" (Beethoven), and the Bacchanale from Saint-Saens's Samson and Delilah completed the instrumental number. Arnold Krauss, violinist, is announced as soloist for the next symphony, January 7th, for which the following numbers have been arranged: First Symphony in G minor (Tschaikkowsky); Tone Foem. "Finlandia" (Sbelius); Concert for Violin (Tschaikowsky); Tone Foem. "Finlandia" (Sbelius); Concert for Violin (Tschaikowsky); Hi will be observed from the above quotations from the Los

It will be observed from the above quotations from the Los Angeles Times and Herald that in Los Angeles big houses were in attendance at the Hamlin concerts, the Wullner concerts and the symphony concert which took place during a period of two weeks. And yet we hear some people say that it was a mistake to bring two artists like Wullner and Hamlin so close together, when San Francisco did not have a symphony concert to support and Los Angeles had these two artists just as close together. The answer is simply that the San Francisco people must be made better acquainted with the artists before they arrive here. In Los Angeles Mr. Behymer announces all his artists in his literature of the Philharmonic Course, thus giving his people an opportunity to know every artist who comes there long ahead of time. If Eastern managers would announce their artists throughout the year in this paper the result would be altogether different and we are going to prove it with two or three artists this

ALFRED METZGER.

The Woman's Lyric Club opened its sixth season Friday night before an audience of invited friends in Simpson Auditorium, giving as usual a well rendered and excellent program. Harry Girard, soloist of the evening, presented two groups of baritone soloso, the first being Wallace's "Freebooter ballads" and the second three old songs, "Still a sthe Night" (Bohm), "Love the Peddler" (German), and by request, Tosti's "Good-Bye." Mr. Girard's numbers were enthusiastically received and he responded also to an encore.

The club numbers were well rendered, especially "The Fate of Prince Kiyo" by Hadley, in which the leading roles were happily presented by Miss Helen Axe Brown and Miss Maude Hazel Baker, members of the club. After Mrs. W. H. Jamison's tender little "Awakening" was sung by the club the composer was called for and received the applauded congratulations of both her sister club members and the audience. Other ensemble numbers were "Carmena" (Wilson), "By Babylon's Wave" (Gounod), "A Southern Lullaby" (Wheeler), and "In Fair Seville" (Pierne).-Los Angeles Herald.

The Gamut Club is preparing the surprise of the year for friends and the Los Angeles public generally, in the presentation of an original musical comedy, which is to be given the evenings of January 5, 6, 7 and 8 in the club theatre. Said comedy, which was written by Gamuters, is to be performed, sung and danced by members of the brotherhood, and has for its basis the municipal band commission and the newly elected city officials, who will have been duly seated by the first of the year. The cast is "all-star professional," and there will be seventy-five persons on the stage. Harry Girard is stage manager, and Henry Schoenfeld, a musician of international renown, will conduct the orchestra of fifty pieces, which has a prominent part in the comedy. With Ludwig Wullner as special guest, Gamut Club members enjoyed the monthly luncheon and smoker Wednesday evening in the club rooms on Hope street. The club honored itself by making Dr. Wullner an honorary member, and in token of the new relationship presented him with the club emblem, a stein.—Los Angeles Herald

Charles Farwell Edson, president of the Gamut Club, has been appointed a member of the public school music commitbeen appointed a member of the public school music Collinic tee, National Federation of Music Clubs. Other members of the committee are Mrs. Frances Clark, supervisor of music, Milwaukee, Wis.; Mrs. W. H. Loomis, Grand Rapids, Mich.; Prof. Charles Farnsworth, Teachers' College, Department of Music, Columbia University, New York; Miss Adelaid Carman, School for the Blind, Indianapolis, Ind.—Los Angeles Herald.

During the editor's last visit to Los Angeles he had the good fortune to attend the first concert of the fifth season of the Orpheus Club at Simpson Auditorium on Monday evening, December 6th. The Auditorium was crowded from pit to gallery and the enthusiasm of the listeners was continuous and genuine. Under the direction of Joseph P. Dupuy, the club really rendered a most artistic program in a manner revealing much adaptation to musicianly reading of meritorious choral works. I have heard very few male choruses that sing with that delightful precision, that uniformity of pitch, that spontaneity of attack, and above all that purity of enunciation which the Orpheus Club of Los Angeles reveals at its concerts. Both the club and its director have the satisfaction to claim that they contribute a great deal toward the advancement of musical culture in their community, for here Dr. Wullner was particularly understood, as such men as Mr. Dupuy and such choruses as the Orpheus Club had paid great attention to the purity of enunciation and the gracefulness of phrasing long before Dr. Wullner came to them with his It was indeed a pleasure for me to listen declamatory art. to the Orpheus Club.

The soloist on this occasion was Mrs. Stanley Ross Fisher, who possesses a delightfully clear soprano voice. In timbre as well as in graceful pliancy. Mrs. Fisher's voice is indeed remarkable. She studied with much advantage and gives evidence of thorough musicianship by reason of an intelligent reading of any composition she choses for interpretation. The other soloist was Will Garroway, a pianist, who played Mac-Dowell's Concert Etude with ready digital facility and rather timid emotional conception. The program, the rendition of which proved a great credit to the club as well as to Mr. Dupuy, its director, was as follows:
Part I.—Ave Maria (N. Von Wilm), the Club; (a) Cavatine

et air, from the Opera O'Edipe a Colone, 1787 (Sacchini), (b) Trahison (Chaminade), Mrs. Stanley Ross Fisher; The Tear (Witt), the Club; Concert Etude, op. 36 (McDowell), Mr. Will Garroway; The Devastating Storm (Paul Bliss), the Club. Part II.—Annie Laurie (Dudley Buck), the Club; The Image of the Rose (Reichardt), Mr. Leroy Jepson and the Club; Wistfulness (J. Lewis Browne), the Club; (a) I'm Wearin' Awa Jean (Foote), (b) Laddie (Ueidlinger), (c) After (Elgar), Mrs. Stanley Ross Fisher; Winter Song (Bullard), incidental solo by Mr. Chas. W. Hatch, the Club.

The officers and active members of the Orpheus Club are: Mr. L. J. Selby, president; Mr. O. F. Tallman, vice-president; Mr. Elmer F. Marsh, secretary; Mr. A. J. Stinton, treasurer; Mr. Elmer F. Marsh, secretary; Mr. A. J. Stinton, treasurer; Mr. H. Everett Charlton, librarian. Active Members: First Tenor—O. F. Tallman, Dr. G. G. Miller, Leroy Jepson, Wm. Bradley Scheer, Franklin Power, Richard P. Ronan, Will T. Abbott, H. Everett Charlton, Harry S. Bell, Walter E. Lord. Second Tenor—E. P. Emerson, Robert H. Arbury, A. J. Stinton, Richard W. Case, Roy Charlton, Wm. B. Stringfellow, J. L. Brown, L. J. Selby, James P. Myers, Ed. M. Elliott. First Bass—Charles W. Hatch, H. F. Stevens. Emerson Knight, Bert Steck, Charles F. Stetson, Norman B. Seabrook, Orville C. Howland, F. L. Berkholz, H. E. Rice, Leo P. Bergin. Second Bass—H. C. Cronkhite, C. P. Lougwell, Roy J. Dodge, Clyde McCoy, S. B. Cooke, Frank D. Dunwell, Dudley T. Chandler, Elmer F. Marsh, George R. Duncan, Verner A. Campbell, E. A. Elmer F. Marsh, George R. Duncan, Verner A. Campbell, E. A.

A most instructive and intelligent program was given by Mrs. Estelle Heartt Dreyfuss before the public school children of Los Angeles at Simpson Auditorium on Thursday afternoon, December 2d. The program had as its title "Nature Stories Told in Melody," and included as subjects songs on Birds, Blossoms, Seasons and the Elements. Its purpose was to serve as an elementary program which was to prepare the children to listen to heavier works in the future. Among the Bird songs Mrs. Dreyfuss included: Hark, Hark, the Lark (Schubert), The Swan (Grieg), The Blue Bird (Zerbe), The Cuckoo (Peycke). Among the Blossom songs were: Daisies (Manney), The Lost Roses (Speaks), Smiles (Peycke). Seasons included: Grieg's Autumnal Gale, and the Elements were represented by The Wind (Spross), Snowflake (Cowen) and April Rain (Speaks). Mrs. Dreyfuss, in a few simple and intelligible remarks, explained to the children in a few words the theme of the songs, personalities of the composers and the significance of the compositions. It was certainly a most valuable educational event. Mrs. Dreyfuss was assisted by Wenzel Kopta, the famous Bohemian violinist, whom the childien gave a most impressive ovation, calling him back again and again. He played Elegie (Nesvera) and Cascade (Kontski), The Zephyr (Hubay), and Mountain Echoes (Kopta). Mrs. Hennion Robinson was the accompaniste.

Mrs. Dreyfuss sang the above program of nature songs before the San Bernardino Woman's Club with much success and on December 21st the well-known contralto will sing a Christmas program at a reception to be given by Mrs. Homes at the Ebell Club Hall in Los Angeles.

Harley Hamilton has not only succeeded to bring the Los Angeles Symphony Orchestra up to a plane where it repre-sents one of the leading organizations in the far West, but he is rapidly succeeding in making something musically important out of the Los Angeles Municipal Band. The programs are all exceedingly artistic and no trash is permitted to be played. In this manner the public of Los Angeles does not hear anything but good music, and is in a position to appreciate the best works. It is perhaps owing to this success of the Municipal Band that the symphony concerts are better attended this season than they ever were before, and Mr. Hamilton, as well as L. E. Behymer, are entitled to the proper credit.

The Treble Clef Club, under the direction of Paul Steindorff, gave a concert at Lyric Hall on Tuesday evening, Nov 30th, which proved to be as brilliant a success as the previous events of this organization reported in this paper on several occasions. Mr. Steindorff is certainly bringing this club to a standard of efficiency which is decidedly praiseworthy, and we standard of efficiency which is decidedly praiseworthy, and we hope to be able to record many more successes of this rapidly advancing chorus of efficient singers. The program was as follows: "Song of the Reapers," from "Prometheus" (Fr. Liszt) (Treble Clef Club; Mezzo-Soprano Solo—"My Heart at Thy Sweet Voice" (from "Samson and Delilah"), Mrs. Byron McDonald; "Summer Night" (H. Hofmann), Treble Clef Club; Baritone Solo—"Hydrias the Cretan" (J. W. Elliott), C. A. Larson; (a) "Oh! Tell It Her" (William Rees), (b) "Oh! Pretty Red-lipp'd Daisy (J. B. Wekerlin), (c) "Rose Waltz" (M. Peuschel), Treble Clef Club; Violincello Solo, Miss Marie Sherwood; "The Snow" (Edward Elgar), violin accompanient by Miss M. E. Dolan and Miss Katherine Lowinsky ment by Miss M. E. Dolan and Miss Katherine Lowinsky. Treble Clef Club.

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Edited by JOSEPH M. CUMMING

FRITZI SCHEFF IN "THE PRIMA DONNA"—A long time ago somebody got up the idea of making folks contented with their lot in life by instilling into their minds the idea that nature only provides so much of the good things for each one of us, and if you are especially favored in one way you get the worst of it in some other; a very comforting belief for everyone who is inclined to rebel at fate, but every once in a while we begin to question the belief when some one comes along who seems to have altogether more than his share. I should have said "her" share in alluding to Fritzi Scheff, possessor of her share of good looks, a bewitching personality and—a voice.

That voice—how glad I am that I am not a musical critic, lest it should be my lot to go into critical details when all I wanted to do was to listen to its glorious limpid, liquid, silver, bird-like sweetness and to sit enraptured with the sheer beauty of it.

"The Prima Donna," with book by Henry Blossom and music by Victor Herbert, is creditable to both authors, the story is interestingly told and the music is bright and tuneful. All of the principals suffer, of course, by comparison with Fritzi Scheff, but the choruses are fine. The opening chorus, with solo, "Only a Flower in the Garden of Love," is well done and the jolly, rollicking, roystering chorus of soldiers and girls in the cafe is of Victor Herbert's best.

To those who remember back ten or fifteen years the appearance of Tillie Salinger and Phil Branson will be of interst. To me it was a little sad to see Tillie Salinger, for seven or eight years prima donna at the Tivoli, and looking just as fresh as ever, appear in a minor part without even a line to sing; at one point where Phil Branson enters I tried to start applause for him just to let him know that we remembered old favorites, but hardly any one joined me, and the attempt fell flat. I thought we remembered the old ones better.

The comedian, John E. Hazzard, is rich as Herr Gundelfinger, the German band master. He has a delicious accent and he does not overdo the part; his songs, or rather conversations set to music, had the house roaring, and his comedy over looking up a time table is wildly funny.

Whoever is responsible for the scene, where practically the entire company forms the audience in the cafe, is entitled to the highest praise for the way the crowd is rehearsed. It must have been a most arduous task to take such a large crowd for such a long scene and teach it so that everyone seems to fit in the right place, and to have one crowd quarreling, another dancing, some drinking, couples lovemaking, etc., etc., all of them working out a complete and harmonious representation of a jolly crowd of revelers. I must quarrel with the adorable Fritzi over her taste in the first act, but in the second act I surrender to her dream of a gown—blue and gray brocaded silk cut decollete, with a gray lace coat trimmed with silver. Altogether, it is a fine show.

THE SAVOY THEATRE'S AUSPICIOUS OPENING—The opening of the Savoy Theatre, the past week, was under peculiarly auspicious circumstances. There is no legitimate reason why John Cort shall not meet with much success, if the standard of subsequent performances equals that of the opening season. "King Dodo" was the opera for the week. It is as good as any of the current operas to make a favorable impression, because the book abounds with witticisms, and the music includes enough catchy melodies, which are scored cleverly also for the orchestra, to make up a combination which is very attractive. In its initial week the Northwestern Theatrical Association may be said to have played in good luck, so far as externals are concerned, all along the line.

The adornments of the theatre, and the accommodations provided for the comfort of attendants, were both calculated to put everybody in good humor. The theatrical management put on the stage enough of glitter, color and abundance of chorus, etc., to indicate an earnest endeavor to please. That is, the chorus was costumed prettily; the principals were competent to do the work set apart for them; and the conducting proceeded with a snap, vim and precision that resulted in crispness and gave to the lines a melodious setting. The stage management is also fully up to the requirements, and the marches and other evolutions of the chorus would have done credit to a military organization.

"King Dodo" has been sung here often enough for the regular comic opera goers to be reasonably familiar with, but that is nothing to take the edge from the enjoyment. On the contrary, the public likes melodies which it has heard before, better than it does those that are entirely new to its hearing. The opera has not become hackneyed in San Francisco by any means, by too much repetition. Considering all things, it was just the opera to start with. The audience offered its ap plause at frequent intervals and manifested pleasure throughout the three acts.

The cast contained people who had local reputation previously. Zoe Barnett is well known and she was received like an old friend by the comic opera audience. She sang well, danced well, acted well. Helena Kent, who is a good looker, also scored successfully in the favor of those present. She has a voice that is of very good quality and this she uses with good taste. Louise Mink also made a hit. Her vocal training may not be excessive, but in songs adapted to her natural compass she is very acceptable, and, indeed, pleasing. William Friend made an amusing "King Dodo," on a par with any of his predecessors, with the possible exception of Ferris Hartman. William Herman West was "Dr. Fizz," the court physician; and Charles Udell was the court historian and prime minister. Frederick C. Jones took the part of Sancho. Osborn Clemson developed a reliable voice. In fact, the soloists and the chorus together made up a very acceptable ensemble. The audiences of the week were good, and the applause was well earned.

DAVID H. WALKER.

ORPHEUM ROAD SHOW OPENS THIS SUNDAY MAT-INEE—The Orpheum Road Show will begin its annual engagement in this city this Sunday matinee. It is, as usual, under the direction of Mr. Martin Beck, general manager of the Orpheum Circuit, who has completely eclipsed his efforts of previous years and provided an entertainment that attains the most exalled standard of vaudeville and abounds in novelty, merit and variety. The headline honors are shared by La Titcomb, "The Singer on Horseback," and Miss Ida O'Day. La Titcomb is an American girl who went to Europe and

La Titcomb is an American girl who went to Europe and created quite a furore with an original idea of her own. Her wondrous beauty won for her the title of "La Belle Americaine" in Paris, where the jeunesse d'ore fairly raved over her. She presents a most fascinating and picturesque appearance in an all-white tight-fitting cut a la directoire costume, mounted on a magnificent Arabian steed of snowy whiteness. Her act, which is in five sections, includes singing, serpentine dancing and high school riding with artistic lighting effects.

"A Bit of Old Chelsea," which Mr. Beck has secured for vaudeville by arrangement with Harrison Grey Fiske, who controls its American rights, is conceded to be one of the most artistic plays that the stage has given us. It is indeed a literary gem, the authoress of which is Mrs. Oscar Berringer. It was originally produced in this country by Mrs.

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Note-The Pacific Coast Musical Review has been increased to 24 pages, which size will occasionally be augmented to 32 pages. This enables the management to add several new de-partments. The threatrical department occupies two full pages, and contains straightforward, unbiased and honest reviews of every theatrical performance of merit in San Francisco. These critical opinions, which are not controlled by the business office, will serve as a guide to our readers in Oakland, Los Angeles, Portland and Seattle, and all interior cities of the Pacific Coast, in case these cities should be visited by companies first appearing in San Francisco.

Besides this reliable theatrical department, the Pacific Coast Musical Review contains a page of late European news, and a page of the most important musical news from leading Eastern centers. The Los Angeles, Oakland, Berkeley and Alameda departments are continued as usual, while more attention is being paid this season to Portland and Seattle.

In this 24-page issue advertising pages will be limited to 12 pages, and anyone applying for space after these 12 pages are filled must wait until a vacancy occurs. Special advertising rates can only be secured by those who keep their advertisement in these columns during the entire year. Those who desire to withdraw their advertisement during the two summer months must consent to pay a higher rate. Rates on this page will be IN CASE OF ANNUAL CONTRACTS: One inch, \$1.00; one-half inch, 50c, and "Musical Directory," 25 cents per issue.

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Fiske and resulted in one of her greatest triumphs. For its performance in vaudeville the cast has been selected with the nicest judgment, and Miss O'Day has been secured for Mrs Fiske's roll of "Saucers." This gifted young artiste first attracted favorable attention as a banjo virtuoso, but of recent years she has been prominently and successfully identified with Mr. Frohman's companies. She is equally equipped for this part, and is fortunate in her support, which includes Burke Clarke, Wallace Widdecombe, Robert Kipper and Lebhius Sweet.

Monkeys seem to claim the lion's share of the public attention, both here and abroad this year, and of the many unique attractions of this kind, the most pretentious and astounding is the one brought from Europe by the Orpheum Circuit called "A Night in a Monkey Music Hall," presented by Miss Maud Rochez. These marvelous Simians give an entire vau-deville show from beginning to end, even including the orchestra, card boys and other accessories of a first-class stage performance, without a single person on the stage to direct them. In this act it is hard to pick the headliner, but the leader of the orchestra comes in for a good share of the applause and attention.

Melville and Higgins, genuinely funny and original comedians, come with the Orpheum Road Show. They entitle their contribution, "Just a Little Fun," and it is just what its name implies. Of the few really funny women on the stage, Miss Mae Melville is certainly one of the most laugh-provoking, while Robert Higgins' style of humor is apparently spontaneous and certainly very telling. The two excel in a travesty of the ordinary old-time song and dance team and furnish a lively quarter of an hour of wit, mirth and lively song.

Hyman Meyer, "The Man at the Piano," is a protege of Mr. Beck, and appears exclusively in America under his direction. His great success a year ago in this city is well remembered, and will assure him a cordial reception. Mr. Meyer presents one of the most novel, entertaining and artistic acts in vaudeville, giving what may be appropriately termed a musical monologue. Aside from his really funny comedy, he is an accomplished pianist, who makes his instrument discourse anything from rag-time to grand opera.

Fay, two Coleys and Fay, will keep the fun of the road show going with an original black-face act, called "The Minstrels." The four represent the members of an Uncle Tom's Cabin troupe that has been stranded in a small town. find a way out of their difficulty by presenting a vaudeville

stunt composed of comedy, song and dancing.

The only hold-overs will be Carl Nobel and Harry Fox and the Millership Sisters, who have already firmly established themselves in popular favor and will be warmly welcomed for another week. A new series of motion pictures particularly appropriate to the holiday season will close the perfor-

MUSICAL COMEDY AT THE SAVOY—The last performance of that comic opera delight, "King Dodo," by John Cort's capital company, will take place at his new and cosy Savoy Theatre, on McAllister street, near Market, this Saturday afternoon and evening, and on Sunday night, "Forty-five Minutes from Broadway," George M. Cohan's famous musical production, will begin an engagement limited to one week. "Plain Mary" needs no introduction to San Francisco theatregoers. She is a favorite everywhere, presenting a human interest that has always appealed. In the hands of Elizabeth Drew this plain, loval-hearted domestic has been propounced wonderfully pathetic and convincing. "Kid Burns," with his wonderfully expressive slang phrases, is another character that has and always shall make an immense hit. Charley Brown as the "Kid" has been received with open arms all over the country, and has been credited by competent critics to be the only worthy successor to George M. Cohan's best star. With the exception of Charley Brown and Miss Drew the original company comes to the Savoy. Besides dramatic, pathetic and fine stage effects, this production has some of the best song hits of the decade, and "Mary is a Grand Old Name," "So Long, Mary," and "Forty-five Minutes from Broadway are but three that have been taken home by the popular fancy. The story of the piece is an amusing recital of the doings of New York suburbanites, with a plot that develops interestingly, and "Forty-five Minutes from Broadway" easily Cohan's best effort in the line of playwriting. The cast includes such favorites as Charley Brown, Elizabeth Drew Ninon Ristori, Louise Gardner, Joseph Kauffman, Susan Chisnell, May Newman, James H. Manning, James A. Davett, Harry Gwinette and others. New Rochelle, which is just three-quarters of an hour from Broadway, is a typical small town, where visitors notice standing around the railroad sta-

tion the local yokel, straw in mouth, waiting to see the trains pass and discussing the political situation of ten years ago. George M. Cohan has drawn his characters with great trueness to life, and has cleverly interwoven comedy, drama, burlesque, melodrama and musical comedy in his interesting story of suburban existence. A bargain matinee will be given on Thursday, with the usual performance on Saturday, Christmas, afternoon. That delightfully droll comedian, Ezra Kendall. will follow "Forty-five Minutes from Broadway" at the Savoy Theatre, in his bucolic comedy, "The Vinegar Buyer."

THE CENSORSHIP AGAIN-The committee from the British Parliament on investigation of the censorship of plays has brought in a report on the subject that seeks to settle the matter by a compromise that settles nothing. At present in Great Britain no play can be produced until the Censor has passed it; the committee's report recommends that an author or manager have a choice of two methods, to present the play to the Censor, taking a chance that he rejects it, which action is final, or that he pass it, which protects it from further interference; the other way open is to go ahead and take a chance on being prosecuted in case there is anything objectionable. The report will go to the next Parliament, which will probably discuss the subject a whole lot and then do

THAIS LAWTON AT THE NEW THEATRE-Thais Lawton, former leading lady of the Alcazar, made her first appearance at the New Theatre in New York last month in the character of Madge Thomas, the young workingwoman in "Strife," a play by John Galsworthy, on the subject of Labor and Capital. Commenting on her appearance, the New York "Dramatic Mirror" has the following: "Albeit at times prone to become a bit melodramatic, a temptation hard for a player to resist when set in a scene as melodramaitcally planned as that in the mill yards, Miss Lawton was strikingly effective and true. Tuned to a lower and more contained key hers would have been the best acting of the evening among the women of the company." Miss Lawton is evidently doing as good work as she did at the Alcazar. -----

KREISLER'S LAST CONCERT.

The last concert of that consummate artist and true genius, Fritz Kreisler, will be given this Sunday afternoon at the Novelty Theatre, when the following program will be played: Devil's Trill (Tartini, 1692-1770); Concerto No. 1, F minor (Vieuxtemps); (a) Melodie (Gluck, 1714-1787), (b) La Precieuse (Couperin, 1630-1665), (c) Two Old Vienna Valses (attributed to Joseph Lanner); (a) Chanson Meditation (R. Cottonet), (b) Serenade Espagnol (Chaminade), (c) Tango

Seats may be secured at the theatre after 9:30 Sunday, and the 'phone number is West 199. With this concert, Manager Will Greenbaum brings to an end a very successful year. Since last January he has presented here: Katharine Goodson, David Bispham, Mischa Elman, the Russian Symphony Orchestra, Josef Lhevinne, Ossip Gabrilowitsch, the Lyric String Quartet, Steindorff's Orchestra, Mme. Jomelli, George Hamlin, Dr. Wullner and Fritz Kreisler, and a few others we might have overlooked. Certainly as great a list as any city in this country can show, and for the coming year-well, just wait until you see the announcements soon to be made.

---LOYAL TO CALIFORNIA.

California should be proud of Jack London, one of its native sons, who has brought fame to his State. Unlike many other writers, Jack London is loyal to his native State, and instead of going to New York or London when he has become famous, he prefers California as a home to any other part of the world -and few people have seen more of the world than Jack He has recently returned from a two years' cruise London. in the "Snark," during which time he visited many almost unvisited islands in the South Seas. He has written a wonderfully vivid and interesting account of this cruise, which will appear during the coming year in The Pacific Monthly, published at Portland, Oregon. His first story appears in the December, 1909, issue. Each story is distinct in itself, yet each one treats of some incident of his cruise.

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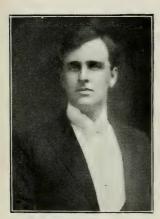
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Myrtle Elvin (Pianiste)	. February
Teresa Carreno	February
Madame Schumann-Heink	y, Feb. 13
Mme. Tilly Koenen (the famous Dutch contralto)	March
Pepito Arriolo (the Spanish child Pianist)	March
Maud Powell	April
Flonzaley Quartet (in Chamber Music)	April
Damrosch Symphony Orchestra and Isadora Duncan.	May

HOLIDAY REFLECTIONS.



HENEVER the holiday season arrives, and in these days of remarkable progress, the seasons seem to change with marvelous rapidity, our minds involuntarily assume a pensive attitude, and the question presents itself to our inner consciousness as to whether or not we have made the best

of our opportunities. Inasmuch as the idea of Christmas embodies in itself a particular symbol for mutual brotherhood it is but natural that simultaneously with the recurring advent of Yuletide we are reminded of the animosities that permeate a certain portion of the musical profession and dwell upon these in the nature of a holiday sermon. We do not claim that these annual sermons are able to change characters. We do not contend that by endeavoring to appeal to the better nature of musicians we succeed in softening the rigor of the contempt which some feel for others; but we thoroughly believe that by consistently trying to

demonstrate year by year that it is of far greater advantage to the individual to better his own condition and to improve his own sphere of activity than to waste a considerable period of valuable time in the endeavor to injure a fellowman we will accomplish some good.

We are fully aware that quite a large part of the musical profession consists of inefficient instructors who do not possess the necessary ability to impart accurate knowledge to the eager student. We are fully aware of the fact that a good many people who give concerts in this city do not possess the necessary qualifications for public appearance. We realize the fact that young boys and girls are often kept from making a success in their vocation by irresponsible teachers, to whom money is more important than principle. But we desire to emphasize the fact that the Pacific Coast is not the only territory wherein these drones of the profession are permitted to do havoc. We find the same condition throughout the civilized world. In Eastern musical centers, as well as in the leading capitals of Europe, the prospective student runs in danger of being swallowed by the grasping charlatan, and the most pitiful aspect of tihs case is that there does not seem to present itself an adequate remedy for the protection of the defenseless student and parent.

The question then arises whether it is wise to speak derogatively of teachers, thinking that in this manner students and parents will be put on their guard. No one will deny the fact that the most important phase in the matter of musical education is the fostering of a mutual confidence between teacher and student. Unless the student possesses absolute confidence in the ability of his teacher he will never be able to absorb sufficient knowledge to become a useful musician. If a student has thus cultivated a thorough confidence in the ability of his teacher and this confidence is shocked by another teacher, who belittles the work of the first instructor, such student will become confused or will stubbornly persist in his first trust. It has been our experience that in the majority of cases the confidence of a student in his teacher is supreme, and we doubt whether anyone is able to convince a student of the inefficiency of his teacher by sarcasm, slander or condemnation. By endeavoring to criticise adversedly a teacher in the presence of his pupil only resentment against the informant will be inspired in the pupil, and no advantage can be gained even though such adverse criticism should be just. However, unfavorable opinions against colleagues expressed by musicians in the presence of young people only spread these opinions among the listeners and sow discord upon young soil which should really be kept free from dissention. If teachers and artists could control their feelings sufficiently to either speak well of their colleagues or keep silent the public would cultivate a far greater respect for the profession than is possible under a policy of mutual villification.

It is this display of distrust, combined with a natural inclination to discourage reforms, which has kept San Francisco back from that progress in musical culture which its importance naturally justifies. Whenever the idea of a series of symphony concerts arises a number of people stand up and oppose such movement simply because they believe the plan impossible. When a musical enterprise proves successful, notwithstanding morbid predictions, there appear immediately

a number of people who endeavor to discredit it in the eyes of the people, and do not rest until they have destroyed its usefulness. When a newcomer in this community succeeds to establish for himself a responsible position, where he earns the respect of the people, there come upon the scene a number of vultures, who seek to rob the successful conqueror of the trophies which he has earned by the sweat of his brow. If a musical paper desires to be straightforward, frank, honest and fearless, there arise immediately a number of contrary minded people who seek to accuse the instigators of this project of unworthy motives. That under these conditions it is difficult to find anyone willing to make sacrifices for the cause of music, when such sacrifices are repaid with the sneers of the unworthy, is but natural to assume. On the other hand it also is evident that these very obstacles strengthen the determination of those who have made up their mind to contribute their share toward the musical advancement of the far West.

This is a good time to remind everyone that Los Angeles, Seattle and Portland are ahead of San Francisco musically, inasmuch as they possess a symphony orchestra and an adequate concert hall. We sincerely hope that before another holiday season arrives the question of a permanent symphony orchestra for San Francisco will have been definitely settled, and that a concert hall worthy of a city of half a million inhabitants will have been built in this community. This paper will endeavor to concentrate all its energy upon these two important matters before it will take up any other of its campaigns in behalf of musical culture on the Pacific Coast. And we further suggest that if every member of the profession would, for the time being, stop worrying about the success of his colleagues and concentrate his energy, wasted upon trying to injure others, upon a vigorous attempt to secure a symphony orchestra and a concert hall for this city, far more will be accomplished for the good of music. future of this coast is a most brilliant one, every city in the far West is bound to benefit by the ensuing years of commercial expansion. Los Angeles in the South, San Francisco in the center, Portland and Seattle in the North, will equally benefit by this prosperity. And while each of these Queens of the Pacific will be able to carve out her own destiny, they nevertheless are dependent upon one another. Whatever individual citizens may find to quarrel between these cities, there is no cause for jealousies and animosities between the musical elements of these cities, and so let us resolve at this time that all of us will work together for the musical uplift of the Pacific Coast and for a better understanding among the members of the profession. Having this thought in mind we extend to our readers the sincerest compliments of the season, and trust that whatever aspirations they may entertain may be realized by them through legitimate and colleagual means.

MUSICAL ATMOSPHERE OF THE PACIFIC COAST.

One of the most favorite entertainments of foreigners who come among us to live and of our own citizens who have traveled a little abroad is to sneer at our musical condition and to brag about the achievements of Europe and New York. Inasmuch as this sentiment to hold up alien elements as an example to imitate is a natural human weakness we have no fault to find with anyone thus afflicted. But we would like to suggest to these people to keep themselves a little more informed regarding the efforts made on this coast, and regarding

the slow but sure progress made in the acquirement of musical taste and musical culture in the far West. The New York Musical Courier, beyond doubt the most important musical journal published in the world, said in its issue of December 8th in connection with the quotation of the Wullner criticisms: "The Pacific metropolis has long been known to both artist and manager as a most discriminating city, thus whenever San Francisco bestows its coveted seal of approval, it means much indeed, to the winner. That Dr. Wullner has been accorded an ovation in that city is manifestly evident." In addition to this testimony from the Musical Courier, Maud Fay told the editor of the Pacific Coast Musical Review during her recent visit in San Francisco that every artist she has met abroad, who expects to visit America, is particularly afraid of the judgment of San Francisco, for it means a great deal of money when touched favorably, and absolute financial disaster when it is unfavorable. What is true of San Francisco is true of every musical center on this coast. We are slow to recognize merit, but we surely find out in time, and then no artist who is entitled to patronage need fear the lack of support.

There are several thousand music teachers in every large city of this coast. There are thousands of music students in every one of these cities. There are numerous musical clubs, choral societies, amateur orchestras and music schools flourishing on the Pacific Slope. The daily papers devote pages to the dissemination of musical news. Opera is a particularly favorite entertainment, and the various cafes and restaurants employ efficient orchestras which present excellent programs and which assist not a little toward the cultivation of a musical taste. The Greek Theatre in Berkelev is the scene of monster Bach Festivals, under the direction of Dr. J. Fred Wolle. A movement is on foot in San Francisco to establish a permanent symphony orchestra. Los Angeles is the proud possessor of a symphony orchestra, under the direction of Harley Hamilton, which attracts two thousand people to each event. Los Angeles also has a municipal band, and so has San Francisco. Seattle and Portland have their symphony orchestras, and to these cities has been added Tacoma, which just has announced the organization of a symphony orchestra. And in the face of these absolutely undeniable facts there are still some people who in their ignorance sneer at the musical taste of the Pacific

During the course of a musical season from eight to ten great artists of international fame visit this coast, Indeed, we hear exactly the same artists that are heard in Berlin, Paris, London and New York. If we miss one or two one season we surely will hear them sooner or later. Even some of the bigger orchestras visit us occasionally. We have heard the Metropolitan Opera House Company, under Grau and Conried regimes. We have had the Lambardi Company with its excellent. indifferent and passable artists, just as accident would have it. We have had the Kneisel Quartet several times, and, indeed, we have heard every musical organization or individual that has made a stir at home and abroad, and naturally we have benefitted by our experiences. To contend that under these circumstances we have remained musically ignorant is simply absurd, and those who make such statements are really unworthy of consideration.

There is one phase of our public musical life that

needs adjustment, and that phase is better attendance at certain concerts of famous artists. We only need to support ten musical attractions during a season, and we do not doubt that every concert would be well attended if the public were made thoroughly acquainted with the character of the artists who come to us in a manner that will fix their personality (artistic and otherwise) firmly in our memory. The superficial manner of advertising artists which is in vogue on this coast, and which emanates from an ill-advised economical policy of the managers, will never result in attracting those audiences which would be attracted if things were done upon the metropolitan basis practiced in New York. A little one or two-inch advertisement, together with stereotyped reading notices is not sufficient to arouse the curiosity of the public. And that manager who realizes this fact and employs its substitute will as surely as fate some day make a fortune on this coast. We do not need an increase of advertising patronage from managers. We can very well get along with what we have, but we claim most positively, and most emphatically, that artists do not receive half the support on this coast which they could receive if the publicity department in their behalf were conducted upon more liberal plans in the daily as well as in the weekly papers. If any artist has reason to complain because of lack of patronage he will find upon careful investigation that the people were not made sufficiently acquainted with his advantages. And at the close of this season we will prove that the most successful artists have been those who were liberally advertised or those who have established themselves by repeated visits to this coast, which in a way is also advertisement. We possess artistic discrimination. We possess a desire to listen to great artists. We only expect to hear ten great artists during a season. And we would attend in a body at every concert, but we do not want anyone to ask us to hunt through the columns of a paper with a microscope to find a few lines about an artist. We want our musical news displayed so that we see it without hunting for it. And if the managers in New York will see to it that we receive our musical news in the same manner as the Eastern public receives it, the result will be amazing. -

THE MUSICAL REVIEW'S PUBLICITY CAMPAIGN.

The Pacific Coast Musical Review has made up its mind to see to it that the musical world outside of the Pacific Coast will understand us thoroughly and realize that the falsehoods published by unsuccessful people regarding the musical taste of this territory are not reliable news. We desire further to educate the European music lover to the fact that the Pacific Coast is not as wild and wooly a place as may be imagined. In order to facilitate this campaign, the editor of the Pacific Coast Musical Review has accepted an offer to act as Pacific Coast correspondent for Die Musik of Berlin, Germany, one of the largest, if not the largest, and most influential musical journal in the Empire. We shall write to Die Musik five or six letters each season, which will contain material setting forth the remarkable musical activities in San Francisco, Los Angeles, Portland and Seattle, and the surrounding territory. We shall base our letters entirely upon the educational work that is being done in these cities, pay particular attention to the more important local concerts of a professional nature, and shall keep careful record of the concerts of visiting artists. In the delineation of the musical character of our coast we shall

take music study and local musical activity as a criterion for musical taste, and the attendance at concerts will only form a secondary consideration in the matter of musical culture and musical education. Any resident artist who has reason to have his efforts mentioned in a Berlin paper will confer a favor by calling our attention to his work, and when the same is sufficiently meritorious we shall be pleased to record it. There will be no favorites and our personal likes or dislikes shall have no influence upon these letters. Everyone will be treated fairly if he is worthy of mention in such a prominent paper.

The Pacific Coast Musical Review is thoroughly in accord with the firms of Fitzpatrick & Norwood and Withey & Tuttle, who have opened offices for the purpose of exploiting Pacific Coast artists, as well as or ganize concert tours in the larger interior towns of the coast. One of the principal policies of this paper has ever been an effort to secure a working field for the resident artists, and such a field is now being opened by the two firms above referred to. The firm of Fitz patrick & Norwood has opened offices in the new Kohler & Chase Building, 36 O'Farrell street, and the firm of Withey & Tuttle has established headquarters at 315 Sutter street. The latter will be associated with leading Eastern Lyceum Bureaus, and will bring artists from the East and Europe here as part of their The former will no doubt announce their plans ere long, but we are in a position to state that among the plans of this firm is the re-organization of the San Francisco Symphony Society, with Frederick Zech as leader. The plans are not sufficiently progressed to begin concerts this season, but the chances are that the beginning of next season will see the San Francisco Symphony Society in the saddle and Frederick Zech in possession of the baton. Will L. Greenbaum assured the editor of the Pacific Coast Musical Review that he is pleased to see someone take hold of the resident artists, as his time was too much occupied to add any more work to his already well filled duties.

The editor of the Pacific Coast Musical Review is in possession of a private letter from New York that arrangements had been made by the Schuberts to book the Manhattan Opera Company as far West as San Francisco, in which case they will appear at the Valencia Theatre early in spring. This will be the first time that San Francisco has had an opportunity to hear metropolitan opera in the real sense of the word, and we predict a tremendous success for the season. We have not as yet been able to verify the report contained in the letter, but as the writer is reliable and so situated as to know what he is talking about, we are willing to take his word for it until confirmation or denial is received from Oscar Hammerstein. If the company comes here it will come intact, as this is one of Hammerstein's greatest prides, and so we will have another chance to hear Tetrazzini for five dollar "per" instead of two dollars. Besides this announcement, the proposed visit of the Lambardi Company with the Number Two artists and the worn out repertoire at the Van Ness is of no particular musical interest. When Grau first came to the Pacific Coast with the Metropolitan Opera Company, the editor of this paper had first information from New York, which he published in the Bulletin at the time. No one believed the report at that time, and Jerry Dillon, now press agent of the Orpheum, but at that time press agent of the Grand Opera House, denied the reliability of the information

and was willing to wager that the writer had been misinformed. Two weeks afterward the daily papers contained dispatches that Mr. Grau was going to bring his artists to the coast. So having had experience in the reliability of private information we will make this first announcement even though we may be in danger of having the reliability denied from the parties interested until official announcements are forthcoming. Anyway, we do not like to lose such a fine chance to have a scoop.

During the course of next year we desire to increase

the Pacific Coast Musical Review to thirty-two pages. We have now established offices in Oakland, Los Angeles, Sacramento and Seattle, and will increase these during the year with offices in San Jose and Portland. We have appointed regular correspondents in New York, Berlin, Paris, and will add thereto London in the course of the year. It is our firm intention to make the Pacific Coast Musical Review one of the most interesting and most important musical journals published anywhere, and in order to achieve this ambitious aim we ask the co-operation of every teacher and music lover on this coast.

TILLY KOENEN AN IDEAL LIEDER SINGER

"There is a Marvelously Beautiful Voice at the Disposal of the Singer—the Real Contralto so Often Lauded to the Skies and so Rarely Heard—in Command of the Brains of a Good Musician."

(Eric De Lamater in the Chicago Tribune of October 30, 1909.)

Many lieder singers have come to our lake front and met successfully the test of our concert public. Several opera stars have come into a flattering heritage of applause in this city. Also are there known here sundry ballad mongers, whose name spells profit, and no small amount of appreciation. But yesterday's newcomer fixed for herself a novel niche in the affections of her discriminating andience by combining the various elements into an organic whole, delightful to chronicle. Her name is Miss Tilly Koenen.

With the first offering of her program, Miss Koenen compelled the belief that she is pre-eminently a lieder singer. There was much to substantiate this belief. She certainly is a most authoritative exponent of that gentle art. We have had sufficient variety in the exploitation of that style to affix a characteristic name to almost any outburst of the German language. We have had enough solemnity in the process to satisfy a Quaker in a Sunday mood.

But Miss Koenen's lieder singing is something different. She has a saving sense of humor. Not that there is any suggestion of levity about her exposition of Schubert's "Dem Uuendlichen" for example; she is a conscientious artiste. In violent contrast to the demonstrations of certain of the worthy band are her quiet, self-sacrificing methods of projecting points, not a whit less powerful than those of our best tragedians. And, gladsome memory, there is a marvelously beautiful voice at the disposal of the singer.

The voice is the real contracto so often lauded to the skies and so rarely heard. In compass it is comprehensive, comprising as it does the range of many a deserving mezzo and many more hopeful altos. There is no suggestion of registers, breaks, "wolf notes" and the rest of the list of undesirable mechanisms. It would be an elaboration of the truth to say that there are no differences to be noted between the extremes of this unusual range. There are, but they have almost disappeared under the magic touch of the singer who understands and controls the mechanics of her art.

That the mechanics of singing were no puzzle to Miss Koenen was proved by the perfect control of the lowest tones at all times. That New York man who declared that no contralto can produce a smooth tone in the vocal depths should attend Miss Koenen's recitals. She does it not once, but many times. Just as striking is her mastery of the extremes of altitude. The same unblemished tone is hers throughout the compass.

Of this tone nothing but superlatives can be said. It is rich in color, it is broad and solid, it is a mag-

nificent fabric built upon a foundation of perfect breath control. The vibrant fortissimos contain no hint of effort and strain, the pianissimos that melt away to the vanishing point are as solid and true as they are transparent. The voice, in short, is one of those miracles that are the substance of things hoped for; for once the substance is real substance—not shadow.

Hence it is no wonder that the record of success can be marked up against the first appearance of the contralto from the Netherlands. For in command of this battery of excellencies is the brains of a good musician. Miss Koenen proved so much by the group of German songs. One can sing these things with brains and little voice, but not with voice and few brains.

Schubert's "Die Kraehe" ("The Raven") and Brahms' "Sapphic Ode" were most impressive. The entire quartet in lieder was excellent. But the complete revelation came with the angular inspirations of one Haendel. This selection, named "Furibondo spira il vento" (translated roughly, "Like unto a furious storm") was an amazing piece of virtuosity. In considering it we can only describe; analysis is a dangerous quicksand of speculation.

We have heard many coloratura singers in brave defiance of the same Haendel, and there have been several whose struggles have prevailed. But Miss Koenen's audience had a demonstration of adequate technique in successful combat. Those long continued runs and zig-zag cadenza-like flourishes, that so interested the man of many oratorios and more operas, were taken at a nerve-trying speed. There was no saving of tone, no husbandry of breath to the gasping point; one had the feeling all the time that Miss Koenen was more than sufficient to the task.

She was. Every one of the individual notes of these long meter phrases was set forth as cleanly as its neighbor. Each one started with his own little pat on the head. The trying passages were like a string of pearls, except for the peculiar tone color of the contralto voice. They were brilliant, but with a brilliance of sonority refined to the point of mellowness. There was no spreading of the intervals, no flexibility of pitch, that is to say. The entire aria was a splendid tribute to the school of singing so out of favor because it discourages laziness. Miss Koenen offered three Dutch children's songs that proved her virtuosity still more emphatically. They were no technical test, but they were a test of versatility. Her last group of Strauss and Wolf songs was more than successful, the Cradle Song of the former being an exquisite bit.

and dignified figure in the musical life of the far West, as well as in the musical life of the world. When he gave concerts in Europe the signed criticisms which he has preserved, and which are written by men of authority, pronounced him an ideal pianist. When he retired and became a teacher he was equally admired for his thoroughness, and if the adage that success breeds success means anything surely it is revealed in its strongest feature on the part of Hugo Mansfeldt. His is in a position which can not be filled if it ever becomes vacant, for there is no substitution for individuality and there is not a successor to a fixed school. The musical profession has as much reason to be proud of Mr. Mansfeldt as the pupils he has reared have reason to feel proud of their association. We have had occasion to know Mr. Mansfeldt intimately, and we are proud of his friendship. Like anyone who is human, Mr. Mansfeldt may have his faults, but to us his value to music in the far West is too great to worry about anything else, and while it is the ordinary way of doing things to pay tribute to a man's greatness after he is dead, we desire to take occasion to pay our respects to Mr. Mansfeldt while he is enjoying the vigor of his useful life. We therefore desire to extend to Mr. Mansfeldt our hearty wishes, and sincerely hope that this splendid figure in the musical life of the Pacific Coast will be preserved to us for a long time.

MANSFELDT, MRS. OSCAR-Mrs. Mansfeldt may well be proud of her reputation as an artist and teacher on this coast. The mention of her name in itself represents a guarantee for efficiency and scholarship. She is a most striking example of the fact that in order to become an authoritative musician and artist it is not necessary to partake of a European edu-She has received her musical education exclusively in San Francisco, and she is one of the most exemplary disciples of Hugo Hansfeldt and his school of clean and concise technic. That Mrs. Mansfeldt is a born artist is manifested by the fact that she has acquired an individual artistic character in her playing which no doubt is the result of her religious attendance at all concerts of importance, no matter what phase of the musical art they may represent. This eagerness to hear what every artist has to say, be he pianist, vocalist, cellist or any other branch of interpretative art, combines to made Mrs. Mansfeldt an ideal teacher. And inasmuch as her teacher was as competent as any that may be found in Europe, and as she has heard every artist of eminence that is heard in Europe, she is just as competent and in some respects more so than anyone who has partaken of a European musical education. And if Mrs. Mansfeldt would go abroad now, we doubt very much if she could learn any more than she knows now, except perhaps the fact that she has been wise to stay at home. Mrs. Mansfeldt has appeared, and still appears, at important musical functions as soloist as well as ensemble player, and among the most delightful feasts experienced by our music lovers are those wherein Mrs. Mansfeldt presented some of the famous piano trios, quartets and quintets, in conjunction with our leading chamber music organizations. Her exemplary student recitals speak louder than mere words of her efficiency as a musical educator.

MADAME M. TROMBONI—Among the teachers of singing to have attained by devotion to the purpose and proper celifications a prominent place, Madame M. Treprboni is marving of special mention.

"gorn in Stettin, also Madame Gadski's birthplace, whose tim.er, Madame Schroeder-Schalupka, gave to Madame movboni the first tuition. The family fortunes transferred if she Berlin, where she graduated from the Conservatory of Hon. Byld Dramatic Arts. Her appearance on the stage foldroppechere in parts of "soubrette" in comic opera and him for ization of popular types, she soon became the idol demands/lin public—an enviable achievement in itself, in is to be an severe criticism of that metropolis! To those with the is, the name of Emmy Busse is linked with pleasearly. Durions as to her artistic triumphs.

an acrostic changes to America, where after a first successthe Geisha der Director Amberg, she returned the following then goes tog in Milwaukee and other German-American seems to the ngagement ended in Chicago, and she would of her honorab the home country but for the opportunity of his body, but whrancisco with a German troupe, remaining alive, and on aw

upon her, she is sni's vocal studio has many prominent happily! As thinghe benefit of a thorough and altogether The whole affair is a wise Mme. Pilar Mor

everyone there to visiARS. ANNA—If the efficiency and suc-I call it immense. or were merely to be gauged by the



The Eminent Berlin Basso Profundo, Who Will Locate in San
Francisco Next Month.

number of successful pupils such teacher brings out, Mrs. Von Meyerinck must be regarded as one of the most successful instructors in this country. We know at least twenty pupils of Mrs. von Meyerinck's who are now professionally active in this State, and were it not unwise for reasons of delicacy on account of the very fact if their being professional artists, we would gladly give Mrs. von Meyerinck the satisfaction of feasting her eyes upon the result of her training. But we realize that a great many of these pupils are now teachers themselves, and while the majority would not object to be classed as pupils of Madame von Meyerinck, still the sobriquet of "pupil" applied to a professional artist does not appeal favorably to the layman. We may, however, state that many of our San Francisco singers—and among them most excellent vocalists-have at some time or other sat at the feet of Madame von Meyerinck. During the recent visit of Miss Maud Fay, who now enjoys the distinction of being prima donna soprano at the Royal Opera in Munich, and who has recently signed a three year contract with the management of the Metropolitan Opera House following her engagement in Munich, we have taken particular pains to find out whether or not Madame von Meyerinck's instruction had assisted Miss Fay in her career. She assured us positively and emphatically that her training with Madame von Meyerinck had done her an immense lot of good, and that in some instances she could not have accomplished as much as she did without Madame von Meyerinck's educational foundation, unless she had subjected herself to years of wasteful study abroad. Anyone who knows Maud Fay well, also knows that she just as well would deny Madame von Meyerinck's efficiency if such denial were necessitated by the facts as she would give credit when such credit is deserved. Maud Fay is afraid of no one, and she tells truths with startling emphasis, and her word is good enough for us, and the reader can safely depend upon our guarantee that what Maud Fay says can be accepted as gospel.



ARNOLD VOLPE

The Famous New York Orchestral Leader and Composer.

WANRELL, JOAQUIN S .- That Mr. Wanrell belongs among the best known of our vocal artists is recognized by every one familiar with the grand operatic history of San Francisco. For a series of seasons he was among the favorites at the Tivoli Opera House, and his splendid basso cantante voice proved to be among the most delightful features of those days. Since he ceased to be active upon the grand operatic stage, which activity brought him to nearly every capital in the civilized world, he has devoted himself ex clusively to the concert and pedagogic field. His success in grand opera has followed him here, and his splendid studio on Van Ness avenue is a most striking evidence of his success. Among his more successful pupils whom he has introduced to the musical world is Miss Fay Carranza, who has scored a series of well-merited triumphs upon the vaudeville stage during the last year or two. She also has appeared with success in concerts in San Francisco, and a number of interior California cities. He teaches the pure Italian school and pays particular attention to tone placing.

ZECH, Wm. F.—During the course of a series of years Mr. Zech has been recognized as one of the leading violinists and teachers in California. He graduated from his music studies in Europe and since his return he has succeeded in conquering for himself a most enviable reputation among musicians and the public in general. He was concert master of several important symphony seasons. He is the leader of the well-known Zech Quartet, and has brought the Zech Orchestra, a portrait of which appears upon another page, to a most gratifying standard of efficiency. His classes in violin study are large and consist of students who give evidence of the fact that they have been conscientiously and ably trained. The Zech Orchestra will give its first concert of the season 1910 within a few weeks and a most ambitious and musicianly program is now being rehearsed for that occasion.

NORTHRUP, MRS. GRACE DAVIS—Mrs. Northrup may readily be regarded as one of the most efficient and one of the most industrious artists and teachers in California. Her vocal class consists of a very large number of students who are delighted with the valuable information they receive. As soloist, Mrs. Northrup is in great demand, because of her splendid voice and because of her musicianly intelligence, which she reveals at every public appearance. Furthermore, Mrs. Northrup is the director of the Eurydice Club of Oakland, a chorus of fifty women's voices, which has forged ahead until it has become one of the most important choral societies on this coast. These facts combine to make Mrs. Northrup one of the leading spirits in music in this territory.

STEINDORFF, PAUL-There are few musicians residing here who possess that energy, that enthusiasm and that disregard for physical effort which is displayed by Paul Steindorff in his endeavor to spread the gospel of good music among the masses. While director of the Tivoli Opera House Orchestra, as leader of the Golden Gate Park Band, and as leader of the Emporium Orchestra, Mr. Steindorff never lost an opportunity to arrange his program in a manner so that the thousands who heard and saw him direct benefited by the high character of the music he presented. In this manner Mr. Steindorff contributed a large share toward the present discrimination in musical affairs, which is displayed in this community by the public at large. Today Mr. Steindorff is director of the Philharmonic Orchestra of San Francisco, Director of the San Francisco Choral Society, the Treble Clef Club, the Ebell Club of Oakland, the leader of the University of California Orchestral Society, and last, but not least, he has organized an orchestra of professional players known under the name of the San Francisco Symphony Orchestra, which appeared last season with much success with Gabrilowitsch, and which will give a number of concerts this season. In future issues we will speak at length of the forthcoming oratorio festival of the San Francisco Choral Society and Symphony Orchestra, which will take place next month, and on which occasion Saint-Saens famous oratorio, Samson and Delilah, will be presented. Mr. Steindorff has also a large class of piano and vocal students, his pupil, Miss Anne Tasker, just having scored quite a triumph in comic opera in the East, to which we will refer at length next week.

STEINBACH, MRS. WILLIAM—The periodical pupil recitals of Mrs. Steinbach belong among the most successful events of this nature that are witnessed in San Francisco during the course of a season. These events demonstrate the fact that Mrs. Steinbach is a vocal instructor of according tive faculties, and one who is very conscientious and successine every respect. It is decidedly gratifying to a community to possess vocal teachers of Mrs. Steinbach's unquestionable efficiency, for the activity of such teachers contributes not a little toward the eventual growth of musical culture in the West.

MUSTARD, H. D.—This brilliant young baritone soloist has joined the musical colony of San Francisco during the last year or two and has gradually conquered for himself that deserving place which his remarkable talent entitles him to. He has recently been added to the splendid forces of the First Congregational Church choir of Oakland, and created quite an impression during the recent performance of "The Messiah," given under the able direction of Alexander Stewart. Mr. Mustard possesses a large, pliant baritone voice of astonishing range and delightful timbre, which he uses with the discrimination of the genuine artist. We have no hesitancy to predict that Mr. Mustard will form one of the most important factors in concert and church music of this territory during this season.

PERLET, HERMAN-With quiet determination Mr. Perlet has, during the last two years of his activity in California, forced himself into a very prominent position among the musical leaders of this territory. Coming here with a reputation already well established throughout the country as one of the foremost light opera directors, Mr. Perlet quickly surrounded himself with a host of admirers who could not fail to appreciate his merit. Besides establishing a large class of vocal pupils, which testifies to Mr. Perlet's efficiency as a teacher, he has been selected as the director of several choral societies, among which the San Rafael Oratorio Society forms a most important factor. This latter society presented Julian Edward's excellent oratorio "Lazarus" at San Rafael on Sunday evening, December 12th, with great success for the first time in the West, and the performance spoke as well for Mr. Perlet as director as it did for the societ as a most capable choral organization. -11

Owing to the failure of many advertisers to forward i formation regarding their activity to this paper before Decerber 1st, we are compelled to publish the rest of these endors ments in the second edition of this Holiday Number, whir will appear next Saturday, January 1st. All teachers artists not mentioned in this Edition will be reviewed next number.

The Later

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PACIFIC COAST MUSICAL REVIEW.





WINTER TRAVEL A COMFORT AND DELIGHT VIA THE SUNSET ROUTE FROM SAN FRANCISCO TO NEW ORLEANS.

The Southern Pacific Company's "Palaces on Wheels" Glide Smoothly Over the "Road of a Thousand Wonders," Including a 100-Mile' Ride Along the Ocean Shores of the Pacific, Through Southern California Orange Groves—Rice, Cotton and Sugar Fields of Texas and Louisiana, and Many Other Scenic Beauties.

THE GREAT BACH FESTIVAL.

Rehearsals for the Second California Bach Festivals to Take Place at the Greek Theatre, Are Now Under Way.

Preparations for the forthcoming Bach Festival in May are rapidly increasing in volume and excellence. Nearly three hundred vocalists are rehearsing in Berkeley, Oakland and San Francisco every week, and Dr. Wolle is gratified with the splendid progress made. The nearer the time for the second California Bach Festival approaches, the more enthusiastic are the friends of this excellent movement, and the interest manifested by the general public is already so great that no doubt exists regarding the crowded house that will greet the opening of the great event. The accompanying

event, and even as far South as Los Angeles a number of the most prominent musicians have declared their intention of listening to the magnificent works of Bach under the ideal guidance of Dr. J. Fred Wolle, and in the classic surroundings of the Greek Temple of Art. That California is able to present these Bach works under such splendid auspices is a source of great pride to the musical fraternity of the State, and patriotism alone, besides a love for music, should inspire everyone to see to it that these events are made permanent and successful in every respect.

Special attention is being paid this year to the soloists, and Dr. Wolle will select the very best artists he can find for this occasion. Last year's event has taught the lesson that the soloist must devote much time and labor upon the correct interpretation of their parts, and no effort will be



THE FIRST CALIFORNIA

Showing the Monster Audience That Assembled to do Honor to Dr. J. Fred Wolle and

picture is a reproduction of the audience and choir of the first California Bach Festival, which took place at the Greek Theatre last year, and every indication points toward another triumph of even greater importance.

The musical significance and the rare uniqueness of this event can not be too much appreciated. It is not merely the fact that the wonderful music of Bach receives here the only adequate presentation in the United States, but to this must be added the remarkable adaptability of the Greek Amphitheatre for musical festivals of this character. A careful investigation has revealed the fact that all California is becoming interested in this forthcoming event. Musical clubs and music teachers of the interior towns are already discussing means to form special parties to attend this unique

spared this year to obtain the most ideal results. The various sections of the choir are beginning to realize the beauty of the St. Mathew's Passion music and throw themselves into the work with inspring abandon. With a leader of such unquestioned enthusiasm and musicianship as Dr. Wolle, and with choir members and soloists of such loyalty and love for music as they will be represented in the forthcoming festival, the ensemble effect will indeed be delightful, and if, in addition to the magnificent musical display with a chorus of five hundred and and orchestra of over sixty, you add a monster audience like the one represented in the accompanying portrait, you will have a faint idea of the actual magnificence of this unique and historical spectacle.

THE EXTRA KREISLER CONCERT SUNDAY AFTERNOON.

So many people could not secure admission to the Fritz Kreisler concert last Sunday afternoon, and those who were fortunate enough to hear the wonderful performance were so enthusiastic about it that Manager Will Greenbaum went back of the stage after the third number and offered the great artist an enormous fee to return for a farewell concert this Sunday afternoon, Dec. 26. Up till that time there had been no thought of an extra program, for both artist and manager had planned a little vacation over the Christmas holiday. It was not even known that the theatre was available.

At any rate we are to have the concert and Kreisler promises a stunning program, containing entirely different numbers from his previous offerings. Among the good things so Manager Greenbaum has decided to open a regular mail order sale, as is the custom in the East. This will give the music lovers of the neighboring counties an equal chance with those of the city in securing good seats. For these concerts the Garrick Theatre has been secured, and the prices will be just the same as at the artist's New York and Boston recitals, viz., \$2.50 down to \$1.00. Mail your orders as soon as possible to Will L. Greenbaum, care of Sherman, Clay & Co., corner Sutter and Kearny streets, San Francisco, enclosing check, money order or currency, and the orders will be selected in order of their receipt. The same applies to the Oakland concert. The dates for the San Francisco concerts are Sunday afternoons, January 9 and 16, and Thursday night, January 13. In Oakland, at Ye Liberty, on Tuesday afternoon, January 18.



H FESTIVAL IN MAY, 1909

Matchless Choir on the Occasion of the Initiatory Bach Festival in Western America.

promised are one of the important Bach works, the Bruch "Concerto" in G minor and some Dvorak's "Slavonic Dances." and he promises as an extra number that composer's "Humor-esque." Seats will be on sale at the theatre box office on Sunday after 9:30 a. m. The phone number is West 199. It will be only rarely in one's lifetime that a violinist like Kreisler will be heard; so you who love the violin, and you who are students of the "king of instruments," cannot afford to miss this event.

THE SEMBRICH CONCERTS.

The orders for the Sembrich concerts are already coming in from as far South as Fresno and as far North as Chico;

Sembrich is one of the greatest artists the world has ever known. Unlike most operatic singers, she is equally at home in the more difficult art of lieder singing, and as an interpreter of Schumann, Schubert, Grieg, Wolf, Strauss, etc., Sembrich has no superior, while as an interpreter of the works of Mozart she has never had a peer. A gifted violinist and talented pianist, Mme. Sembrich represents the ideal in the musical art. The assisting artists will be Francis Rogers, an American baritone of high repute, who will sing some beautiful Mozart duets with the star, and Frank LaForge, the splendid pianist and accompanist, so well known to us from the Gadski concerts.

The programs will be ready after Monday at Sherman, Clay & Co.'s,

ARNOLD VOLPE AND HIS ORCHESTRA.

Mr. Arnold D. Volpe, who has been before the American public as a violinist and composer, and who makes his public appearance as conductor at the head of his own organization, was born in 1869 in Kovna, Russia, where at an early age he gave strong evidence of musical talent.

After a thorough elementary musical training at the conservatory of Warsaw he went to St. Petersburg, where he at once attracted the attention of Anton Rubinstein, then the director of the Imperial Conservatory, under whose special guidance he perfected himself in his art, studying under Professor Leopold Auer, and graduating with the highest honors in 1891.

Having a natural inclination towards composition, Mr. Volpe soon demonstrated his talent and, after his return from a short concert tour, he took up at Rubinstein's suggestion, a course of composition, devoting all his time to the study of harmony and counterpoint at the same conservatory, under Professor Nicolas Solowiew, and in 1897 obtaining his diploma as a composer.

Mr. Volpe came to this country in 1898, and has since devoted himself to violin instruction and ensemble playing, as well as to composition.

In 1902 Mr. Volpe was instrumental in organizing the Volpe Symphony Orchestra of New York, an organization now comprising over 90 members, which now is considered one of the fixtures of the New York musical world.

G. JOLLAIN.

Among the California artists now abroad for study and observation is G. Jollain, whose portrait appears upon another page in this issue. Mr. Jollain is a violinist of the finest calibre, and in several concerts he gave in Brussels last season he demonstrated that he is able to make a most favorable impression upon a critical audience. His style is described as that of a virtuoso, and his association with the great masters at the Brussel Conservatory have added a great deal toward his artistic development. San Francisco being now in a stage of rapid artistic developedment, it is in a position to make artists like Mr. Jollain particularly welcome, and while this sincere musician expects to remain abroad at least another year in order to perfect himself in his profession, it is to be hoped that he will return in time to benefit from the growth of musical interest that will develop simultaneously with the prosperity of the State and city.

TWO DISTINGUISHED ARTISTS.

Two musicians of superior artistic faculties will join the San Francisco musical colony after the first of the year. These newcomers will be Ignaz E. Haroldi and Georg P. Walcker. Mr. Haroldi is a violinist of brilliant temperament and a most dashing style, who has solved the intricacies of technic and phrasing, and who has during the last year made a number of exceedingly successful concert tours in Southern California. Mr. Haroldi also appeared with much success as soloist of the Los Angeles Symphony Orchestra. He comes from Berlin, where he also appeared in concert, scoring quite an artistic triumph. Mr. Haroldi will open a private studio here, where he will make a specialty of training young students who desire to study an artist's repertoire. He also may be connected with one of the leading music schools.

Mr. Walcker is also from Berlin, where he appeared with much success in concert. He possesses a remarkable basso profundo voice, and his interpretation is particularly striking, because of his intelligent phrasing, clear interpretation and forceful declamatory style. Mr. Walcker will beyond doubt create a very deep impression here, and his services will be in great demand. He is an artist of the rarest type. There is always room in any city for efficient and serious musicians, and for this reason the San Francisco musical fraternity will welcome these two artists with open arms.

SECOND HOLIDAY EDITION.

Owing to the fact that considerable material has come to hand after the forms of this Holiday Number were already closed, we are compelled, in justice to the friends of this paper, to publish a second edition of this Holiday Number. The same will consist of twenty-four pages, and will appear as the regular number next week.

Subscribe for the Musical Review. \$2.00 per year.

MANAGERIAL OFFICES OF WITHEY & TUTTLE.

A New Firm of Managers for San Francisco in the Sphere of the Impresario, to Include Both Musical and Lyceum

Attractions.

Withey & Tuttle, whose advertisement appears on another page of this issue, is the latest announcement in the manager ial field of San Francisco. Mr. F. N. Withey, whose name appears first in the firm, spent a number of years as a Lyceum manager in Chicago and Kansas City with the "Redpath" and "Central" people, and has been for the past two years northern manager for L. E. Behymer, the well-known impresario of Los Angeles, having his office at the Manx Hotel, this city. Mr. Withey, being thoroughly experienced in lyceum and musical management, does not enter the field as a novice, and those knowing him best predict that the venture will therefore be a success from the start.

Mrs. E. S. Tuttle, the other member of the firm, has been well and favorably known in and around San Francisco from childhood, but during recent years has probably been best known as one of the most prominent and energetic workers in the various Women's Clubs in San Francisco and Mill Valley, where she has a summer home. Her experience and former associations with all forms of educational and benevolent work eminently fit her for the lyceum and literary end of the work, so, that all indications are, that the two will make a strong combination in the field of their endeavor.

In establishing their headquarters in this city the new firm developed a somewhat new and original idea, which gives promise of becoming very popular with people interested along their line. Besides a reception room and office for the transaction of the routine business, they have also fitted up in a very elaborate manner a studio for musical recitals and literary events which, when it is desired to be used for that purpose, can be made to seat about one hundred people. The intention is not only to use it for their own events of a semiprivate nature for which a theatre will not be required, but to rent same to clubs, musical societies, private individuals, etc., who want something in the way of a high-class and artistic place in which to hold receptions, recitals, card parties or any social events for which they do not care to use private homes. This studio is certainly fitted up in a manner as artistic and expensive as the most fastidious could desire, and we predict that this room will become a popular place for people who desire to rent for such purposes. Our best wishes go with the new enterprise.



H. D. MUSTARD

The Brilliant Young Baritone Who is Making a Big Reputation For Himself.

MISS MARY CARRICK, PIANISTE.

Among the important musical events of the season will be a concert by Miss Mary Carrick. This brilliant young pianiste has appeared now frequently before the public, not only in her native city, but also in England and Germany, and on every occasion critics and public were lavish in their expression of enthusiastic approval. That an artiste like Miss Carrick is not oftener heard in concert than once a year does not reflect creditably upon the managers and public of this territory. Young artists of vigor and musicianly sentiments are altogether too rare to be permitted to rest for any length of time. There are several musical clubs in this State who would make no mistake in placing Miss Carrick regularly upon their itinerary, and now that we have local managers who look out for the interests of local artists there should be no difficulty in securing a number of concerts a season for artists like Miss Carrick. We take pleasure in reprinting here three criticisms which appeared in local papers after Miss Carrick's last concert in San Francisco.

Miss Carrick's last concert in San Francisco.

I listened very carefully to Miss Carrick all the time she was playing and I never detected the shightest deviation from clean technics. Ripping chromatic scales and runs glidded from her finger tips with brook-like smoothness, vigorous staccato chords dropped with astonishing conciseness from her firm wrists. Delicate planisimo phrases caressed the ear with delightful velvet quality and powerful fortissimos thundered forth without degenerating into pounding. At times, and especially so in the Beethoven sonata, Miss Carrick attained a tone picture of the work with effective emphasis. Surely Miss Carrick possesses that spark known as genius, and if her intellectual development keeps pace with her technical progress, there is no reason why she should not occupy some day a prominent position among the world's great planists—Musicar Review.

Heview.

Miss Carrick's program embraced a rare and difficult selection, and the young pianist executed the various numbers with skill and eleverness. The "crosses Konzert Solo." E minor which Miss Carrick claims to have played first in this country, is a most difficult Liszt composition. She played it with keen perception of her subject, to which she had given much concentration. The varied movements in this number and her technical handling showed a knowledge uncommon to Liszt admirers.—Examiner.

In a program that would have tried the oldest virtuoso, this remarkable young artist, whose playing stirred European

In a program that would have tried the oldest virtuoso, this remarkable young artist, whose playing stirred European musical centres, aroused a critical audience to a storm of approval. A very brilliant future at her chosen work was freely predicted for her. Wasp.

True music lovers gathered in the Colonial ballroom of the St. Francis on Thursday Light and the Colonial ballroom of the St. Francis on Thursday Light selection Miss Carrick displayed rare ability in subduing the bass in difficult passages, and charmed a sophisticated audience. The familiar Etude de Concert, by Poidini, was highly appreciated as an encore, after the heavy program of the evening.—Town Talk.

L. E. BEHYMER AND THE MUSICAL CLUBS.

Upon special request by the Pacific Coast Musical Review, L. E. Behymer has forwarded to this paper the following record of his work in connection with the musical clubs of Southern California. A careful scrutiny of this record speaks for itself, and no comment on our part is necessary. If the musical clubs of San Francisco and neighboring cities would take an equal interest in music, we would have reason to be regarded as one of the foremost musical communities in the world. But here is Mr. Behymer's account:

The clubs are coming along very nicely, and I have some thing like twenty engagements for Schumann-Heink from Denver west, thirty-one recitals for Mme. Langendorff in the State of California. Arizona and New Mexico; fifteen en-gagements for Fritz Kreisler, and have had the pleasure of giving Mme. Sembrich the best tour she has ever had in this section of the country. The clubs are probably most interesting to you, because you would like to know some of the work that is being done by them. In San Diego the Amphion Club have for their Philharmonic Course, Mme. Jomelli and Marie Nichols, George Hamlin, Fritz Kreisler, Mme. Schumann-Heink, and Mme. Carreno; for their extra recital, Mme. Marcella Sembrich. For closed recitals, Miss Anna Miller Wood, Enga Harvell, Coorge Kruger, Friend, Language Wood. Wood, Ignaz Haroldi, Georg Kruger, Frieda Langendorff and several others.

"At Riverside, Mme. Langendorff, Mme. Jomelli and Miss Nichols, Herr Haroldi, the Flonzaley Quartette are some of the artists used by the Tuesday Music Club. At Redlands the Spinet Club have taken Dr. Ludwig Wullner. Fritz Kreisler and the Flonzaley Quartette, using Mme. Langendorff as one of their closed concert artists. In Santa Barbara the course includes Mme. Schumann-Heink, Mme. Langendorff, Ignaz Haroldi and Mr. and Mrs. Harry Lott. Claremont College, Mme. Jomelli and Marie Nichols, Mme. Frieda Langendorff, George Hamlin and the Flonzaley Quartete have been selected. At Fresno, George Hamlin, Mme.



ADOLF GREGORY Director of Oakland Conservatory of Music.

Langendorff and the Flonzaley Quartette are the artists for the Saturday Music Club.

"The Sacramento Club, the greatest of all in the State, is taking Tillie Koenen, Dr. Ludwig Wullner, Flonzaley Quartette, Pepito Arriola, Mr. and Mrs. Harry Lott and a number of other artists. Stockton is to hear Mme. Schumann-Heink, Mme. Langendorff, and Ellen Beach Yaw. San Jose takes the same artists, with an additional big concert by Mme. Sembrich. Roswell, N. M., comes in as one of the lions in the Behymer territory; the Apollo Club of that little town of 8,000 inhabitants has secured the services of Mme. Marcella Sembrich, Mme. Carreno, George Hamlin, Mme. Langendorff, David Bispham, and Fritz Kreisler. Phoenix, Ariz., will enjoy Mme. Schumann-Heink, Mme. Langendorff, the Haroldi-Goff Company and Ellen Beach Yaw. The same group of partiets, with the execution of Mme. Schumann-Heink, Mme. Langendorff, the Haroldi-Goff Company and Ellen Beach Yaw. The same group of partiets, with the execution of Mme. Schumann Heink, continuous descriptions and the second of Mme. artists, with the exception of Mme. Schumann-Heink, go to Bisbee, Ariz., Douglas, Ariz. and Prescott, and added to this group is Fritz Kreisler, all going into Globe. You see the southwest is becoming musical, and we are branching out. Up in Chico, Cal., Mme. Schumann-Heink and Mme. Langendorff will sing, while in Santa Rosa, Monterey, Santa Cruz and San Luis Obispo we find such artists as Mme. Langendorff, Ellen Beach Yaw and Co., the Haroldi-Goff combina-tion, and George Kruger in courses of three to four events.

"Little by little the local clubs and schools are partaking of better material, and are getting to demand something that is not only entertaining, but educational as well. Mr. Dupuy has just stepped into the office and he says that the Orpheus Club is going to give two more concerts this year, introducing some of the best local artists and possibly one foreign The Los Angeles center of the American Music Society also has two more events to give, so you see we are all busy down here. L. E. BEHYMER.

New Orpheum Between Stockton and Powell Phone Douglas 70

O'FARRELL STREET

Safest and Most Magnificent Theatre in America Week Beginning This Sunday Afternoon-MATINEE EVERY DAY EXTRAORDINARY SPECIAL ENGAGEMENT OF

ALICE LLOYD

England's Prettiest, Daintiest and Most Fascinating Comedienne. The Famous interna-tional Favorite. First Appearence Here of THE McNAUGHTONS, celebrated English Eccentrics introducing their much talked of Comody Boxing Match. Those Eccentric Clowns THE BROTHERS PERMANE, Nightingales Making Love. In conjunction with the Circat

ORPHEUM ROAD SHOW

Evening Prices: 10c, 25c, 50c and 75c. Box Seats \$1.00 Matinee Prices: (Except Sundays and Holidays) 10c, 25c, 50c. SEATS ON SALE TWO WEEKS IN ADVANCE

REPRESENTATIVE MUSIC TEACHERS OF SOUTHERN CALIFORNIA

Nothing has given us more pleasure and delight since publishing this paper than the publication of the following lines of appreciation of the music teachers of Los Angeles, who have contributed their endorsement in the shape of advertisements to this paper. Not until the musical profession of Los Angeles had given this paper its support, through subscriptions and advertisements, could we claim that this was a Pacific Coast musical journal. It is therefore more than mere recognition of well-earned praise that impels us to publish the following endorsements. It is a sincere appreciation and a hearty sympathy with our splendid musicians in Southern California who make our heavy task to sustain a musical journal on this coast a light one by their generous recognition.

DREYFUS, MRS. ESTELLE HEARTT—The concrete efficiency of any musician is not so much evidenced by the fact of what is being done as by the fact of how a thing is done. It is true certain technical faculties are essential to exhibit true musicianship, but unless these technical faculties are backed by individuality and intellectuality they are of no use to music at large. Whenever you see the term of "purpose" program you will remember that Mrs. Dreyfus is the one singer in California who has given these programs more than local reputation. This splendid contralto soloist, who possesses a voice of delightful timbre, never appears in a concert unless there is a purpose in back of her work. She arranges her programs in a manner to suggest a definite idea, thereby making them interesting, and at the same time setting herself a task of no mean dimensions. To find sufficient subjects to prepare programs throughout a year is indeed difficult, but Mrs. Dreyfus takes so much pleasure in her work that the greater difficulty to compile her "purpose" programs, the greater the delight she takes in interpreting them.

DUPUY, J. P.—Among the busiest musicians in Southern California Mr. Dupuy stands in the front rank. He is the director of the Orpheus Male Club, the B'nei Brith Choir, Trinity M. E. Church Choir, Y. M. C. A. vocal department and the Euterpean Male Quartet. In addition to all these duties, Mr. Dupuy teaches a very large class of efficient vocal pupils. Being a tenor of superior faculties, Mr. Dupuy is called upon to appear in a large number of concerts, and when it is known that he performs all his numerous duties with the utmost conscientiousness and adherence to artistic principles, it may well be assumed that Mr. Dupuy has not much time to spare during the year. He is an enthusiast in his work, and one of his greatest delights is to be able to tell his friends of the success he achieves with his various favorite organizations. That he has reason to be proud of his achievement is cheerfully admitted by every musician in Los Angeles.

EDSON, CHARLES FARWELL-Mr. Edson is by all means one of the best known and one of the most influential members of the Southern California musical cult. As president of the Gamut Club he has wielded a great power over the gradual musical development of the Southland, and his public school concerts attracted the attention of the musical world last season. Mr. Edson is a basso of profound enthusiasm, who not only pays attention to the musical character of his recital, but who is equally attentive to the phase of enunciation. He is a great enthusiast in regard to singing in English, and does not hesitate to speak his mind regarding the necessity of using English texts in song recitals. He is also a firm champion of the California artist, and, like the Pacific Coast Musical Review, he firmly believes in the efficiency of our resident musicians. He has done a great deal toward the recognition of resident artists in Southern California. As a teacher he is very successful, bringing out competent students from time to time at private musicales in his charming studio. He is a most valuable figure in Los Angeles musical circles.

GOETZ, MISS MARGARET—Miss Goetz is one of the most intelligent vocalists and teachers whom it has been our good fortune to meet. Her historical song recitals are known throughout this country, and in program-arranging she is certainly an expert. Miss Goetz gives occasional home musicales, which are among the most cherished events of those who are fortunate enough to receive invitations, and on these occasions she presents her pupils, who give avidence of having

partaken of a thorough vocal training. A musician of Miss Goetz's sincerity is indeed a most gratifying adornment to the musical colony of any community.

HAMILTON, HARLEY—Mr. Hamilton is no stranger to the readers of the Pacific Coast Musical Review. As the conductor of the Los Angeles Symphony Orchestra, the Woman's Orchestra, the Los Angeles Municipal Band, and as the exponent of all the best in music, Mr. Hamilton must be regarded as a powerful figure in the musical annals of the far West. There being no symphony orchestra in San Francisco at present, Mr. Hamilton is really a very prominent figure in California musical circles, and his energetic work in behalf of music in Southern California earns him a tablet of gold upon the musical history of this State. In addition to his public duties, Mr. Hamilton teaches the violin, and his large class of pupils has every reason to testify to his efficiency as an instructor.

KRAUSS, ARNOLD—Mr. Krauss may well be regarded as one of the leading violinists of the Pacific Coast. He is the concert master of the Los Angeles Symphony Orchestra, the leader of the Krauss String Quartet, and a violin soloist of much temperament and a superior technical skill. He has been active in Los Angeles musical circles for quite a number of years, and his reputation has spread far outside of the borders of Southern California. He has earned the admiration and respect of his fellow citizens, and consequently occupies a place in the front rank of California musiciandom. As a teacher, he is exceptionally successful, and having heard some of his pupils we are in a position to state that he is a most competent instructor, who obtains the very best results from his students.

MILLER, ABRAHAM—Mr. Miller has made especially good as an oratorio and concert singer. Indeed, he proved so successful that he can hardly fill all the engagements offered him during a year. His class is already a very large one, and it grows steadily from week to week. Mr. Miller possesses a clear, ringing, tenor voice, with sufficient vigor and penetration to be fitted particularly for bigger works. Although so far his concert activity has been restricted to Southern California only, it is reasonable to suppose that his reputation will soon earn him a hearing in and about San Francisco.

PEMBERTON, CHARLES E.—Mr. Pemberton belongs to the most prominent instructors on the violin in the Southwest. He is a member of the faculty of the University of Southern California, and as a composer he has conquered for himself an estimable reputation. We are now in possession of a chamber music quartet, which we asked Mr. Pemberton to give to us so that we may have it performed during the present season in San Francisco. We shall make efforts to insure such performance, and it is very likely that one of the chamber music quartets will be pleased to give it a hearing. Mr. Pemberton is also the secretary of the Gamut Club, and is contributing a great deal toward the general growth of musical culture in the metropolis of the great Southwest.

POULIN, J. B.—As the director of the Ellis Club, the Temple Baptist Choir and the Woman's Lyric Club, Mr. Poulin is representative of the most influential element in musical activities in Los Angeles. He possesses many likeable personal qualities which have made him a favorite in the city of his adoption, and as a choral director he stands second to none in the country. He is a most sympathetic musician, and harbors high ideals which he endeavors to emulate by means of his choral societies with more than ordinary success. He possesses a tenor voice of much charm, and his favorite hobby is the obtaining of a clear and concise enunciation from his choruses, as well as from his pupils. Mr. Poulin may well be counted as among the most successful musicians on the coast.

STROBRIDGE, WILLIAM EDSON—When anyone should tell you that there is no modesty in a musician he certainly has never met Mr. Strobridge of Los Angeles. We have known of few musicians who devote so much time and work

to the attainment of constantly higher aims than Mr. Strobridge does. He never seems to be satisfied with himself, but is ever eager to improve and perfect his work. Of such material successful artists are made. Mr. Strobridge is a pianist of much sincerity of purpose, and one who through his work reveals the fact that he has studied to advantage. As accompanist he possesses the faculty to subordinate himself to the soloist, and as a man he represents the very best type of citizenship. Men like Mr. Strobridge have contributed to bringing the members of the musical cult of Los Angeles upon that basis where they have become famous for their kind regard for one another, and for their desire to accomplish something worth while in behalf of the city rather than for the benefit of individual aggrandizement. Musicians like Mr. Strobridge are of great value to a community, and we do not hesitate to give him this voluntary tribute.

WILHARTITZ, ADOLF—If ever anyone was justly entitled to the sobriquet, "Nature's nobleman," Adolf Wilhartitz of Los Angeles surely is entitled to wear it. A man of a cheerful disposition, always having a good word for his colleagues, the

There are about three hundred studios in the building, and these are divided into music studios and art studios. Each studio has hot and cold water, electric lights, steam heat and telephone. Janitor service is included in the rent. The building also contains a permanent public art gallery for the exhibition of works of art. Only paintings of merit are here permitted for exhibition purposes. Here the many artists of the building, as well as other prominent California painters, exhibit their works from time to time. Thus the public has an opportunity of examining the pictures under the most advantageous conditions. The lighting is of the very best, it having been arranged under the supervision of a committee of artists.

The Blanchard Hall building is under the management of F. W. Blanchard, upon whose suggestion the owners constructed the building for its present purpose, has been prominent in Los Angeles managerial and musical circles for a number of years. He is an energetic and whole-souled gentleman, who has the best interests of music and the fine arts at heart, and who, therefore, is of much value to the metropolis of the great Southwest in its onward march toward the higher aims of culture and refinement.



THE FAMOUS GAMUT CLUB AT LOS ANGELES

Prominent Musicians Enjoying a Well-Earned Rest From Strenuous Duties—President Edson in the Center.

possessor of a kind heart and a generous nature, he occupies a unique position among the musical fraternity of California. If there were more musicians of Mr. Wilhartitz's character, music would be a far more esteemed profession than it is now. That a gentleman of such great personal advantages must of necessity be a fine musician, is a law of nature that can not be escaped. Mr. Wilhartitz is an ideal teacher, by reason of his great patience, his love for children, his ability to inspire confidence and affection, and his unbounded love for the art because of its own sake. Musicians like Mr. Wilhartitz are very rare, and the community who has the privilege to house them is very fortunate.

THE BLANCHARD HALL OF LOS ANGELES.

The Blanchard Hall building of Los Angeles, of which we publish a series of views upon another page in this issue, is built upon the plan of a fine arts building. It contains a hall with a seating capacity of eight hundred, where a number of leading musical events take place throughout the year. Besides this large concert hall the building contains three smaller halls, one seating five hundred, one two hundred and fifty, and one, one hundred and fifty people. There is also a banquet hall with a seating capacity of from 250 to 300. The five halls are being used throughout the year.

MISS MIRIAM HALL IN HONOLULU.

Miss Miriam Hall, a young violiniste well known in San Francisco, recently appeared in Honolulu in a concert, and the Commercial Advertiser of that city, dated December 3d, spoke of the event as follows:

"By far the greatest musical treat of the season was heard last night at the benefit concert for the organ fund of St. Andrew's. Miss Miriam Hall was the star of the evening. Her violin playing ranks with the best ever heard in Hono-Miss Hall is one of those, rarely met with, who excel in more than one line. In addition to being a fine violinist, she is also one of the three leading women tennis players of the United States. She is also a good swimmer, skater and horsewoman. Perhaps it is this unusual versatility which gives her violin playing a deeper note, a greater power, than is ordinarily observed in women who play the violin. number on the program was a trio by Gade, the famous Norwegian composer. It is unquestionably one of the gems in trios, and its rendition on this occasion was a delight. Miss Hall's violin solos were, all of them, not only played in a masterly manner, but showed remarkably good judgment in their selection, none of them having a tiresome moment, and each one seeming better and more delightful than the last."

IN THE REALM OF THE THEATRE

Edited by JOSEPH M. CUMMING

"THE MAN FROM HOME" AT THE VALENCIA—"The Man From Home," Daniel Voorhies Pike, attorney-at-law, Kokomo, Indiana, is a direct descendant of Mark Twain's Connecticut Yankee, who raised Cain in King Arthur's court, the shrewd-witted, self-reliant American type, who goes up against time-honored traditions and customs, and by Yankee pluck and wit gets away with them. Come to think of it, though, Mark Twain's Yankee gets killed, whereas Daniel Voorhies Pike not only does up the haughty nobility, but saves the girl's fortune for her, and the girl for himself.

This play is by Harry Leon Wilson and Booth Tarkington, himself of Indiana, and let me remark in passing that we Californians are rapidly losing our reputation for being the champion blowers of the country to the Indiana fellows who have a fine system for boosting their fellow citizens. This

play is part of it.

The play was first produced in Chicago, where it met with instant and overwhelming success; then it was taken on to New York, where there was plenty of predictions of failure as it was thought that cosmopolitan New York would not be interested in having the eagle scream nor in seeing the wooly Westerner twist the British lion's tail, but they did, even into a second year's run.

The play itself was published in book form some time ago, and after reading it I thought I wasn't going to like the play. It is a very nice belief to have, that chivalry, honesty and kindliness are matters of location so long as the amount of these virtues increases the further west you go—what paragons they must be at some of those resorts on the ocean boulevard—and the general all around superiority of the Kokomo lawyer is a little tiresome. And the Earl of Hawcastle, with his modest demand for a settlement of only one hundred and fifty thousand pounds strikes me as a piker. Of course my knowledge of market quotations on earls is drawn entirely from the Sunday papers, and as Harry Leon Wilson lives in France he may have the real inside "dope" on what American girls are paying for them now.

It is a common experience when you have read a play to be disappointed because some of the characters are portrayed differently from what you have conceived them—somehow, I don't know why, I had thought of Daniel Voorhies Pike as a quick-spoken, high-voiced sort of a "smarty-Aleck," and maybe that is why I didn't like the play when reading it.

But Henry Hall, who plays the part, had not been on the stage more than a few minutes before he captured one completely, and thenceforth there was a most enjoyable evening. Instead of the idea in mind, Hall plays him just as he should be, a soft-spoken, slow-drawling, good-natured, lovable fellow, a man who knows just what he wants, how he is going to get it, and who can't be jarred out of his way by anybody or anything—a human, real person, a true picture of one Western type, "a fellow of infinite wit," with a ready flow of homely, but striking, illustrations to drive home his remarks, and not at all the impossible character I had thoughtlessly imagined out of the book

The other parts are adequately played, John Martin is poignant in his portrayal of one who has suffered unjustly, Vaughan Trevor is excellent as the Hon. Almeric St. Aubyn, the fortune hunter, and Mary Elizabeth Forbes carries off the leading female part about as well as such a thankless role will let her. But Lawyer Pike is the whole thing, and as he holds the stage most of the time it is a thoroughly enjoyable play, and its big Eastern success is no mystery to me now.

THIS WEEK AT THE ALCAZAR—"Pierre of the Plains" is a play of the Canadian Northwest, made up by Edgar Selwyn from Gilbert Parker's delightful series of stories entitled "Pierre and His People." It is a long time since I read those tales of Pierre, the half-breed gambler, and maybe I have forgotten, but I cannot recall anything about Pierre, the half-breed, daring to love a white girl. Of course the play had hardly started when anyone could see that there was going to be a love scene between Pierre and the girl, but it never occurred to me that the ending would leave the white girl in the half-breed's arms. I had it figured out that Pierre, bighearted Pierre, would show his real bigness by renunciation

of his hopeless love, and had Mr. Selwyn written it that way it would not, of course, had the always-welcome happy ending, but it would have been infinitely better drama.

Aside from the jar of the ending the playwright has conveyed the Parker atmosphere quite well. He has given us the keen and crafty Pierre, the light-hearted gambler, always concealing his real nature, the Pierre that is very much like that other lovable gambler of Bret Harte's, Jack Hamlin, and has added a blood thrilling good old-fashioned man-to-man fight for life that is as good as any old Central Theatre melodrama.

The Alcazar Company, after its usual fashion, takes hold of the half-and-half kind of play and produces, as it invariably does, something well worth going to see. John Ince does a fine thing with the character of Pierre, and gets out of him all his vivacity, his fearlessness and resourceful ingenuity, and shows you down into his real nature; it must be confessed that Mr. Ince does not handle the dialect well, he forgets it too often, but then it was his first night.

Speaking of dialect, the work of E. L. Bennison is a treat. When I saw on the program that he was Peter Galbraith I thought of course that here was to be another case of murdering the Scotch dialect, and if you come of Scottish parents you can understand me when I say that I hate to see a Scotch character on the stage unless the actor can get somewhere near the real thing, which happens very seldom. But Bennison's Scotch is simply fine—of the good mouth-filling kind—I wonder where he got it? It is not what you call typica Scotch, but I have known quite a few Scotchmen with just that same accent. Besides his fine Scotch, he gives a masterly picture of hard-headed old Peter Galbraith that is as fine in its way as his portrayal of the Marquis of Steyne in "Becky Sharp." Miss Vaughan is quite effective as Jen Galbraith. Walling in the heavy role of Jap Durkin is at home. Charles Dow Clark is good as Matt Brady, and-oh! well, they are all good as ever.

The scene painter deserves especial praise. There have been many fine things done at the Aleazar, but never do I recall a more beautiful effect than the third act, a mountain scene with the softest imaginable effect of distant mountains and clouds.

NEXT WEEK'S ATTRACTIONS AT THE ORPHEUM.-Miss Alice Lloyd, the famous English singing comedienne, whose success in New York for the past three years has surpassed that of any other European artiste ever imported, has been captured by Martin Beck for the Orpheum Circuit, and her appearance here next Sunday matinee will be one of the most important events of the theatrical sason. Miss Lloyd first sang in New York three years ago, and without the extravagant heralding of most imported artists, she scored a tremendous hit and became an immediate sensation. and Erlanger were anxious to star her this season in a special production, but she preferred to continue in vaudeville until she had visited San Francisco, of which she has heard so much from her fellow artists, and which she looks forward to with the greatest pleasure. The McNaughtons, who come here for the first time next week, are considered the funniest and most original English comedians that the Orpheum Circuit has ever imported. They are immense favorites in London and the other chief cities of the British Isles, and their efforts have not been confined to the music halls, as they have also been featured in many of the most important Drury Lane Christmas pantomimes. The offering they will present has been widely copied without success, as their quaint and eccentric style is a characteristic of their own which baffles imitators, and the eccentric boxing match which they introduce is one of the most amusing things ever seen in a theatre. Those funny eccentric clowns, the Brothers Permane, will appear in the coming bill at the Orpheum. One of the chief hits of their peformance is an imitation of two nightingales making love. Next week will be the last of the Orpheum Road Show, and supplemented as it will be by Alice Lloyd, the McNaughtons, and the Brothers Permane, it will prove one of the greatest bills ever known in vaudeville. It certainly will be too good to miss.



 ${\bf LA\ TITCOMB}$ The Singing Equestrienne, Who is Creating a Sensation With the Orpheum Road Show.



Sherman, Clay & Co. Recital Hall, With Stage Set For the Regular Weekly Recitals, Showing Steinway Grand, Estey Pipe Organ, Cecilian Player Piano, Welte Cabinet Player and Victor Victrola.



THE MUSIC SCHOOLS OF CALIFORNIA

The Pacific Coast Musical Review hereby presents to its readers the leading music schools of California, which have used the columns of this paper for the purpose of presenting their institutions to the musical public of the Pacific Coast. Whatever is said in the subsequent articles is based upon actual facts, and does not consist of any matter intended as advertisement. This paper has thoroughly examined the merit of these institutions, the editor having personally assured himself of their efficiency and we give herewith our endorsement as a recognition of the support given this paper by these schools, as well as giving our readers information which they ought to know.

BERINGER CONSERVATORY OF MUSIC-After all the best manner in which to judge the efficiency of any teacher or music school is by the results obtained in the end. And these results manifest themselves principally in the work of the pupils as revealed at occasional recitals. The well known Beringer Musical Club is one of the results achieved by the Beringer Conservatory of Music, and the founders of this institution have every reason to be extremely proud of their efforts as manifested by this club. We have had repeated occasion to call attention to the recitals given by this organization, and it is not necessary at this time to reiterate our praise. Suffice it to say that any music school that is able to present such students as those comprising the Beringer Musical Club may well be recommended by the most conscientious people. Professor Beringer, director of the conservatory, and head of the piano department, is a graduate of the famous Leipsic Conservatory, having a diploma as professor, and Madame Beringer is a pupil of the distinguished vocal pedagogue, Madame Cappiani. Both are well equipped for the position of educators. Professor Beringer is also a composer of brilliant resources, his works being published by one of the foremost publishing houses in Leipsic, Germany.

OAKLAND CONSERVATORY OF MUSIC-This prosperous institution, which has grown up with the city of Oakland and become recognized throughout the whole Pacific Coast as a most reliable school of musical instruction, was founded by Adolf Gregory, the present director, some ten years ago. During that time more than 2000 pupils have studied within its doors, its roll of pupils increasing as each year passes, com ing from every point of the Pacific Coast of North and South America, Hawaii, Canada and the East of Asia. Each new season sees some addition in some department of the conservatory. The large reference library of musical classics and work of theory, the free scholarships and other advantages making it a school where the study of music becomes not merely a pleasure, but an untold benefit during the life of the student. The present director, Adolf Gregory, is ably assisted in the successful work of the conservatory by his wife, a lady of charming attainments and eminent musical ability.

THE INSTITUTE OF MUSICAL ART-Although this school is as yet young as an institution, having been organized about a month or six weeks ago, the members of the faculty have long been known as being among the most representative of our musical educators and musicians. Mrs. Richard Rees, the head of the vocal department, is constantly appearing at numerous concerts, and whenever she has an opportunity by reason of her exceedingly flexible and penetrating voice, as well as her finished interpretation and delightful enunciation. She is as competent an instructor as she is a performer, and therefore represents a most capable instructor at a music school. Mrs. Rees teaches what is known as the Marchesi method, and is having splendid success with her She was in charge of the vocal department at the recent Chatauqua Session in Pacific Grove, and gained for herself a most gratifying recognition for efficiency authoritative reliability.

E. N. Knight, the associate member of the vocal department, is well known to San Franciscans by reason of his brilliant career at the old Tivoli, where his splendid bass voice proved one of the most delightful features of those well remembered artistic performances. He is a thorough scholar and adept in the vocal art, and the fame he achieved in San Francisco was spread during his successful engagement with

grand operatic organizations in New York, and principally with W. H. Savage's splendid forces. He has spent twenty-five unusually successful years in opera, and consequently represents particular efficiency as tutor in operatic repertoire and operatic singing.

William Hofmann, the head of the violin department, is an artist of unusual calibre and a routine musician of marked ability. He was concert master of the Metropolitan Opera House Orchestra, New York, under the regime of Walter Damrosch, and later concert master of the Damrosch Symphony Orchestra. Since his successful career in San Francisco during the last five or six years he has been leader of various orchestras, now being in charge of the Fairmount Hotel orchestra and the Palace Hotel orchestra, and among his principal successes have been his artistic performances as leader of the Hofmann String Quartet, which gave an excellent series of chamber music recitals at Lyric Hall last season. The Hofmann String Quartet (with a change of personnel) is still in existence and expects to give recitals this season.

Gyula Ormay, the head of the piano department, may well be regarded as one of the most gifted pianists on the Pacific Coast. He is an ensemble player par excellence, and as soloist as well as accompanist he possesses a finesse rarely heard among resident musicians. He has acted as accompanist to a number of great artists who visit this city, and Kreisler's present engagement recalls the fact that Gyula Ormay was his accompanist during a former series of concerts in San Francisco. He is one of the most valuable instructors a music school is able to secure in the far West.

Albert W. Nielsen, who presides over the destinies of the 'cello departemnt, is a most efficient musician and a member of the Hofman String Quartet. He is among the later additions to San Francisco art circles. He understands thoroughly the intricacies of the instrument he has chosen as his medium of expression, and will have no difficulty to impart a proper knowledge in the art of cello playing.

NOTRE DAME CONSERVATORY OF MUSIC, SAN JOSE— The readers of the Pacific Coast Musical Review are so well acquainted with this institution, by reason of the frequent allusions to its efficiency, that it becomes rather difficult at this time to add anything to what has already been said. We can only reiterate that the good Sisters in charge of the conservatory are earnestly and conscientiously en-deavoring to impart musical knowledge to their students in a manner that is of the utmost advantage. Strict attention is here being paid to purely artistic efficiency. An element of seriousness and enthusiasm permeates the entire atmosphere at this ideal school, and it is certain that any child who has the good fortune to be musically educated under these conditions will absorb musical sentiments in a manner that will become a part of her life. We have attended a series of concerts at this splendid institution, and every time we are surprised and delighted with the spirit of sincerity that prevails here. Sister Cecile Marie, the head of the conservatory, and her excellent associates, are indeed absorbed in their work to train not only good musicians, but good women, and for both these facts they are deserving of the respect and esteem of the public. A record of a recent concert of Carrie Goebel Weston will be found upon another page in this issue, and also a photogravure of the Conserva-

SAN FRANCISCO CONSERVATORY OF MUSIC—This excellent music school, which, under the direction of Prof. E. S. Bonelli, has now passed the twenty-fifth mile stone of its exceedingly successful career, regards among its principal achievements the fact of being equipped in a manner to graduate competent and successful teachers. Inasmuch as every effort is being made to emphasize the pedagogic side, music pupils graduating from this institution are invariably competent teachers who are especially fitted to impart the primary education in music study. Professor Bonelli has spent years of his life toward the solution of the problem of educating efficient instructors, and having made this problem the effort of his life, he has prepared his school with a system most adapted toward the achievement of the most brilliant results in this direction. In other words, Professor

Bonelli wants his pupils to be equipped in such a manner that after the graduation they will be able to earn a livelihood. And as it is a noted fact that concert work is rarely a source of sufficient income for a musician, it remains for a student to adopt the career of teacher or orchestral musician. And like the business college of the higher standard, the San Francisco Conservatory of Music looks out for its students after their years of study, when they have been thrown upon the world for their struggle for a living. The remarkable growth of this institution of late has necessitated a change of headquarters and Professor Bonelli announces his decision to remove to larger and more dignified quarters in the down-town district.

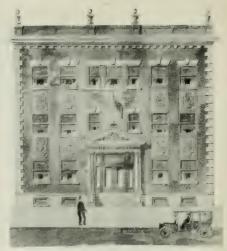
STEWART VIOLIN SCHOOL—We can not give a better idea of the value of the Stewart Violin School of Oakland which, during the last year, has made rapid strides toward success, and which already has earned an important position among the prominent music schools of California, than to publish here a few facts regarding its management. Alexander Stewart, the director of the school, is a most efficient violinist and teacher, who has benefited from both European and American masters. He stands very high among the musicians of California and occupies an influential place by reason of his association with the critical fraternity of which he is a most successful instructor.

There has recently been added a harmony class to this school, which is in charge of Edward F. Schneider, the well-known composer, pianist and teacher. Mr. Schneider has gained fame through his excellent Midsummer Play of the Bohemian Club, and also as a most valuable member of the faculty of Mills College. His lectures, as well as his lessons, will no doubt prove of incalculable benefit to the students.

It is the desire of those in charge of this harmony class to prepare the pupils so that they will be able to meet the requirements for entrance examinations at the University of California, inasmuch as music has been placed upon the credit schedule with three units. Every department of this school is under the supervision of the most efficient instructors, and Mr. Stewart is entitled to the hearty endorsement of everyone really interested in the cause of good music.

THE CONSERVATORY OF MUSIC OF THE UNIVERSITY OF THE PACIFIC, SAN JOSE, CAL .- The University of the Pacific in San Jose, Cal., is the oldest college on the Pacific Coast, and it was the first large institution of learning on the coast that recognized music as a part of education and adopted it in its curriculum by establishing a conservatory of music in its fullest meaning and equipment. It is also the only conservatory of music on the whole coast that is not depending upon its income but shares the endowment with the whole university. That fact in itself allows the conserva-tory to employ the best instructors and to offer the best courses in music. Music students who desire to perfect themselves in literary studies may take advantage of them free of charge. The courses in music comprise: Complete theory of music and composition, history of music, pipe organ, piano, violin, violoncello and voice culture. The Dean of the conservatory, Pierre Douillet, is a musician and a pianist of international reputation. The high aims of the institution and thoroughness of its instruction, as well as its rapid growth, places this conservatory of music on a plane similar to that of the New England Conservatory of Music of Boston.

The University of the Pacific has recently purchased a Kimball pipe organ, the specifications of which are as follows: Twenty-six full speaking stops, There are seven stops in the great organ, nine in the swell organ, six in the choir organ. and four in the pedal organ. The compass of the manuals is 61 notes, and the compass of the pedals is 30 notes. Every manual register runs through 61 pipes, and every pedal register through 30 pipes. The bellows will be operated by an electric motor and blower. There will be ten couplers from great to pedal, swell to pedal, choir to pedal, etc., etc. The adjustable combinations will effect great and pedal organs, swell and pedal, and choir and pedal, to be operated by pistons placed under their respective keyboards. There will be a fine system of adjustable pedal combination and pedal movements. The accessories will be swell tremolo, choir tremolo, wind indicator, vox humana tremolo, etc. The composition of the stops are made with the greatest possible care, and with a view to affording the most superb effect in an organ of this size and character. The touch of this organ will be as light as that of a piano, and the repetition quicker. This organ is being specially constructed by the W. ball Company of Chicago, the largest organ manufacturers in The case will be in oak in simple, yet excellent taste. According to plans, the installation should be com-



THE VON STEIN ACADEMY OF MUSIC.

pleted by July 1, 1910, and it will be an instrument of which the university may well be proud. It is to occupy the rear of stage in the university chapel and music hall, which is the most imposing and spacious auditorium in San Jose and vicinity. The instrument was purchased from the Eilers Music Co.

VON STEIN ACADEMY OF MUSIC-Among the genuine music schools in America the Von Stein Academy in Los Angeles occupies a worthy place. We have written already so much about this exemplary institution that we believe it to be fair to publish here the opinion of others beside ourselves regarding the excellence of this school. We can hardly select a more advantageous endorsement than the one by George F. Graham, the musical editor of the Los Angeles Examiner, which appeared in an edition of that paper dated October 30th, 1909, and which read as follows: "Some months ago I had occasion to write in these columns about ambitious plans proposed by the Von Stein Academy of Music, plans which at the time seemed bold. Mr. von Stein promised us a great musical college for this city, an institution which should rival the best and largest in this country, and hardly had the skeptics had time to raise the cry of 'impossible here,' when this strenuous pianist-pedagogue was already beginning upon his task of expansion. Mr. von Stein began a campaign of advertising, which taught the public to appreciate the energy behind this plan for a more musical Los Angeles, and as was to be expected, the public responded most generously, and today, hardly four months since the announcement was made in these columns, a news item states that Mr. von Stein has purchased a piece of property at Seventeenth and Georgia streets for a consideration of \$20,000, and that a handsome brick structure is to be erected there for exclusive use of the new and greater Von Stein Academy of Music.

"Mr. von Stein has not appealed to any organization for subscription of any kind or to share with him the risk of so big an investment. The new college building will be a three-story brick affair, equipped in first-class style, and will outshine anything of its kind west of the Mississippi.

"Already architects are at work with the plans for the building, which is to be completed in six months, and which will be sufficiently large to take care of about 2000 students of music

"The Von Stein Academy was built up from Mr. von Stein's private piano class, and that class grew so that assistants had to be employed who prepared students for Mr. von Stein; these classes growing larger all the time were organized into a regular academic system, and finally public demand necessitated the addition of departments for other instruments, and then Mr. von Stein applied for a charter and the school was incorporated in 1907 as a musical college. Next to Mr. von Stein in artistic importance on the faculty of the college is Wenzel Kopta, the eminent Bohemian violin virtuoso; Alfred Wyld-Viteri, a brilliant Spanish piano virtuoso, and Miss Juliet von Stein, who has probably a larger class of piano students than any one man or woman in this city.

Introductory Announcement

— OF —

Withey & Tuttle

INCORPORATED

MANAGERS OF

Lyceum and Musical Talent



E DESIRE to hereby announce our entrance into the Lyceum and Musical field of San Francisco and adjacent territory and to say that we will be able to furnish, either for public or private appearance, the Highest Class of Professional Musical Artists (both

vocal and instrumental), Lecturers, Readers, Literary People and all other talent pertaining to the Musical, Lyceum or Chautauqua field. We shall be glad to hear from clubs, musical and literary societies, associations, churches, lodges or individuals who may desire the services of such talent. While most of our talent will be foreign or "Eastern" we shall also be pleased to receive applications for all high grade "Coast" talent who desire to secure engagements through our medium. We shall be glad to see all of our old friends among the musical artists and lecturers, and to make the acquaintance of new ones. Our offices, music and lecture studio are at 315 Sutter Street, Third Floor, San Francisco. Studio seating 100 people for rent for afternoon or evening affairs.

WITHEY & TUTTLE,

Lyceum and Concert Managers.

THE REPRESENTATIVE MUSIC HOUSES OF CALIFORNIA

In this department we desire to present to our readers the representative music houses of California which are using paper as a means to make known their superiority. While it is hardly necessary for us to give our own opinion re garding the standing and influence of these houses, we are proud to be able to show our readers that this paper is being used by the foremost music dealers of the Pacific Coast as an advertising medium, and this selection from the midst of the business men is surely a splendid tribute to the value and appreciation of this paper.

WILEY B. ALLEN COMPANY-There is a paragraph in in the advertisement of the Wiley B. Allen Company upon another page in this paper which is worthy of reproduction here. It reads: "The protection and the satisfaction of each individual customer is the underlying principle of our business and the foundation of the remarkable growth and success of our house. Our interest does not cease when the sale is made. We consider the transaction closed only when we know that the piano has proved its worth in the hands of the buyer." There is a certain finality about this paragraph which is decidedly confidence inspiring. And no doubt those who have had reason to deal with this house have had experience regarding the fact that the firm means what it says in its advertisement. This paper is proud of such advertisements and it is equally proud of having the support of houses like the Wiley B. Allen Company, for we are not working altogether for financial success, we are working principally for the moral success of the musical fraternity and advertisements like these help us to bring the musical atmosphere of the far West upon a more sane basis. There really remains nothing to be added to this recognition of the Wiley B. Allen Company, of which firm Frank Anrys is the worthy general manager, than to ask our readers to read the advertisement of this house and think it over carefully.

. . .

BALDWIN COMPANY-The accompanying illustration of one of the Baldwin Piano Company's factories gives an idea of the magnitude of this organization. And when we state that the policy of conducting this magnificent plant is well in accord with the physical magnificence of its outward appearance our readers will have an idea of the character of this We quote here a fragment of a description of the Baldwin plant, which appeared in one of the leading trade papers recently: "The Baldwin plant is a very complete one. The spacing of the buildings and the relative departments so placed as to ensure the best and speediest results, indicates a co-ordination which tends to the completest class of work. The foundation of it all is the fact that the Baldwin Company manufactures its own lumber in its own mills, thus furnishing them with the material at first cost, which is important. but also enables them to grade from their stock exactly the class and grade of lumber best fitted to their purpose. Baldwin Company has carried on its affairs in such a dignified manner, with an entire absence of agitation, that even members of the trade do not full grasp the importance of this great establishment. Viewed as distributors, the Baldwin Company occupies a very strong position among its com-With its spacious and handsome stores and numerous agencies working in co-operation, it disposes of not less than fourteen thousand pianos per annum. In the cities of Chicago and San Francisco the Baldwin Company has recently opened veritable palaces of music. It is to such splendid exhibition places that much of the new importance of the piano can be attributed. It is no longer a garret trade, nor do buyers go up side streets to factories to make a selection of an instrument. To-day, clothed in splendid apparel, so to speak, the modern piano is offered under circumstances which give prestige to its existence, and as the end should always justify the means, it is proven by experience that no housing can be too good for the modern piano, and among the chief to do this may be named the Baldwin Company of Cincinnati. Chicago, San Francisco and a hundred other places.

A news item appeared recently in the Eastern trade press that Mrs. Wm. H. Taft had purchased a handsome white enameled parlor grand Baldwin piano, and the same had been installed in the Blue Room of the White House. trade journal commenting on this fact stated that the item was published without the knowledge of the Baldwin Com-

pany and that the Baldwin Company, with its scrupulous conservative policy, purposely overlooked the fact of the immense advertising value to be derived from the purchase of a Baldwin piano by the President of the United States, out of a sense of personal delicacy on the part of the officials of

BENJ. CURTAZ & SON-A glance at the advertisement of Benj. Curtaz & Son in this issue shows an announcement of particularly interesting musical literature. A music student. in order to be particularly efficient, must keep constantly informed of musical subjects of every character. Unless a student is really earnest and sincere in his or her endeavor to fathom the depths of musical culture, there is no chance a complete artistic equipment, and among the many features that reveal such sincerity and earnestness is a desire for information regarding the composers and the works which a student is asked to interpret. Only a broad education is likely to create an artist, and for this reason every student should see to it that musical literature in all its phases should form a very important part of his or her education. Benj. Curtaz & Sons are also the agents for the Everett, the Curtaz and other pianos which are among the favorite instruments of several of our leading teachers. Teresa Carreno plays the Everett piano upon her concert

EILERS MUSIC COMPANY-Although the advertising contract between the Eilers Music Company and the Pacific Coast Musical Review is such as to skip the Holiday Number in its "every-other-week" character, we would consider it unjust to omit this little courtesy in behalf of this firm, just because this issue does not contain its regular announcement. And so we desire to call attention to the fact that in its two interesting announcements thus far made in this paper the Eilers Music Company has set forth the gratifying facts that at the recent A. Y. P. Exposition it was the proud recipient of not less than twenty-nine prizes, of which twenty were first prizes and eight of equal importance. In the last issue the Eilers Music Company called attention to the splendid Chickering piano which is now being sold by this firm here as well as throughout the Northwest. Several years ago there arose the general opinion that because the Eilers firm used a great deal of newspaper space to exploit their less expensive grade of pianos the character of the firm was restricted to an atmosphere of "cheapness" which, as a matter of fact, was not the case, as may be verified by anyone living in Portland or any other city of the great Northwest, where the Eilers Music House has enjoyed a most enviable reputation long before its successful entry in San Francisco or California trade circles. Hy. Eilers, the president of the company, soon realized that after he had shown the public that it is not necessary to pay too much money for an instrument and thus enable people of less means to acquire a good piano, he had to show that the firm was also able to furnish the highest grade piano as well. Since the acquirement of the Chickering, Sohmer and other pianos Mr. Eilers took splendid advantage of this opportunity, and although the Kimball piano had previously played a prominent role and still plays a prominent role in the advertising policy of this firm, the addition of the other two pianos have finally settled the fact in the mind of the people that the Eilers Music Company is in every sense a firm standing upon an equal basis with any high class and high-prized piano firm.

. . KOHLER & CHASE-In the front part of this edition will be found a full-page photogravure of the new ten-story Kohler & Chase Building. The beginning of the year 1910 will be the signal for the opening of this magnificent music trade palace, which may safely be regarded as one of the handsomest and best equipped edifices devoted to the general musical mrchandise business in the world. We have at this time no detailed description of the plans laid out by Kohler & Chase in regard to the various departments set aside for particular floors, but we do know that the ninth and tenth floors have been set aside for studios and that most of these have already been rented. The second floors has been reserved for an elegant concert hall, with a seating capacity

.



Are you paying to hear or to see? Do you pay for the privilege of listening to the music of the masters, sung by the divinely gifted or are you paying to see the ancient wrecks which hang belated on the concert tree? Is it a name which appeals to you or the art of the singer?

WATCH FOR THE NEW ARRAL RECORDS

of more than four hundred and fifty, and the accoustic character of which is beyond criticism. The general offices of the firm will be upon the main floor, which will be handsomely and luxuriously finished. This main floor will not be devoted to piano salesrooms, but will be set aside entirely for the offices, thus giving the main floor the appearance of a massive bank. Mr. Chase's private offices and a room for directors' meetings will be on the mezzanine floor. Elaborate preparations have been made for the official inauguration of the building, and Mr. Weems has been delegated to arrange a series of concerts to take place during the first week of the opening of the house. We have at this time not sufficient space at command to describe this magnificent structure in detail, but will do so in one of the next issues of this paper after securing the information from the firm.

SHERMAN, CLAY & COMPANY—There is a well-known adage which says: "Tell me with whom you go and I tell you who you are." We may add a parody upon this adage to the effect: "Show me how you advertise and I tell you how you stand." As this issue is intended to present to the outside world the character of our musical institutions, teach ers and music houses, we can not do better than refer the readers to their mode of advertising. Sherman, Clay & Com

pany have been advertising in the columns of this paper ever since the editor's connection with the same. In every issue there appeared an advertisement that was remarkable for its dignity and its evident sentiment of reliability. house that has established its reputation upon the firm rock of square dealing occupies a most enviable position in a community and those connected with the firm of Sherman, Clay & Company may well be proud of their associations. In splendid accord with the character of these advertisements is the high class window display that graces the big business house at the corner of Kearny and Sutter streets. Everything is being done to keep up the spirit of dignity and class. A few weeks ago Sherman, Clay & Co. inaugurated a series of Player and Talking Machine recitals in their cosy hall on the top of the building, which are well attended. The programs published occasionally in these col-umns show the artistic character of these events. Competent soloists selected from our resident artists are engaged for these recitals, and are paid for their services. In every way this firm combines a sentiment of artistic appreciation with a sentiment of legitimate business capacity in its dealings with the public, and the heads of the house have every reason to feel gratified with the impression made upon the people by such exemplary and dignified policies.



THE BALDWIN PIANO FACTORY IN CINCINNATI.

Witnessed a most enjoyable performance of Les Dragons de Villars at the Manhattan Saturday night. The clear-cut diction and the ability to hear what was going on would have redeemed a poor performance, and this was far from being Must confess that I am an admirer of the French method of insisting on the actors and singers singing and speak-To me more ing, so that they can be heard by the audience. than half the beauty is lost when I cannot distinguish if the singer is using Italian or Choctaw, as is so often the case. The tenor, though very, very young, had a very pleasant voice, and was most pleasing in his sincere acting. Mme Duchene, who was announced to sing Rose, was absent, but her role was taken by Mme. Villa, who left much to be desired from an histronic and a vocal standpoint, but the Georgette and Bellamy were splendidly done, and the audience was most appreciative. It is to be hoped that Mr. Hammerstein will keep this opera in the repertoire, as it will be a success as soon as the public realizes the beauties of the music. The piece was handsomely staged and the ensembles were magnificently done. It may be counted as one of the successes of the season, and rightly so.

See that Miss Hattie Clapper Morris says that she can make any one sing either with or without brains. Well, that is pretty strong. Reminds me of the baseball player who went to the doctor to have an injured finger dressed after the game: "Can I play the cornet when this gets well, Doctor?" "Sure," replied the doctor. "Well, that's funny, I never could before."

Last week Hammerstein in his heart to heart talk with the audience at the Philadelphia theatre alluded to the singers and the singerines at the Metropolitan Opera House as "A lot of antedeluvian old stiffs," and to give him the retort courteous, Gatti has engaged Elvira de Hidalgo (whew!) and announces "A prima donna at eighteen." Well between the two extremes it should be possible to strike a "happy medium." Might strike Paladino, but they say she is not happy these days with all the scoffers around her. Do you get that? If you do you are up-to-date. It had whiskers when Methusaleh was young.

See by the press that "The Pittsburg newsboy who has just been engaged by the Vienna Imperial Opera at a salary of \$24,000 per year to sing tenor roles, is exciting all the nousical world." This is about the general run of hot-air stories that "creep" into the press. The Herald reduces it to twelve thousand, and when the frothe is off, and we get down to "cases," it will probably be that it should read marks. The weird tales that are sent to this credulous country about the magnificent salaries that are paid abroad form more exciting reading than the Forty Nights. But, then if the news is not exciting, the papers won't print it, so what is the poor press agent to do?

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PALOMA AND KARLA SCHRAMM.

[Editorial Note—We are indebted to Father Dominic of St. Benedict's Abbey in Mount Angel, Ore., for the following review by Maurice Rosenfeld in the Chicago Examiner of December 1st, 1909.]

Improvisation is one of the branches of musical art little practiced by virtuosi these days, and it was therefore a novelty to witness a performance of impromptu piano playing from a given theme. Paloma Schramm is not only a player gifted with technical powers which will soon place her in the front rank of this city's pianistes, but she is a very musical young person, and the proof of her attainments in this direction were offered last evening at Music Hall, when she improvised from a theme by Edna Darch, drawn from a number collected from the audience. In this elaborate selection Miss Schramm displayed quick harmonic perceptions, ingenious invention and an aptitude for pianistic effects in compositions. Her development of the short theme was extremely clever and very entertaining. It is an art which Mozart and Beethoven practiced in their day, and as late as Liszt and Thalberg this was a regular number at musical concerts. W. C. E. Seeboeck, who was one of the most talented pianists this city has ever housed, also possessed this faculty to a remarkable degree, and as he was a composer of distinction he could treat his themes contrapuntally, so that fingal forms were often employed in this kind of playing by him.

Paloma Schramm and her talented younger sister began their joint recital with a movement (allegro) from the C major concerto by J. S. Bach, which was given a clear and musical reading by both pianistes; then followed a comprehensive group, including the Brahms theme and variations, op. 21, No. 1, and pieces by Scarlotti, Schumann-Liszt, Hans von Bulow and Chopin. Of these I heard the Brahms variations. They were interpreted with breadth and power, and showed that Miss Paloma Schramm had made great improvement in her art. Later she gave a lyric performance of the Siegmund love song from Wagner's opera, "Die Walkuere," arranged by Tausig.

Karla Schramm, like her sister, is also a very prepossessing young girl, with an abundance of musical enthusiasm, and already has acquired a technical proficiency which makes her playing of such numbers as the Schumann intermezzo and the Weber rondo brilliant, pleasing and praiseworthy. Her group of solo numbers also contained selections from the works of Chopin, Mendelssohn, Brahms, and a cradle song by Regina Watson. The recital ended with the £ flat polonaise, op. 22, by Chopin, played by Paloma Schramm. Society turned out in full force to this recital and Music Hall presented a festive appearance.

CALIFORNIA MUSICALLY PRE-EMINENT, SAYS TENOR RUSSO.

"Of the seventeen and a half years I have spent on the operatic stages of Europe, South and North America, I have found the California cities of San Francisco and Los Angeles to be the best musical communities, both financially and artistically," says Domenico Russo, the Manhattan Opera Company tenor. "In this opinion there will be many artists to agree. Tetrazzini is one. The East won't recognize the merit of the West in those matters. I don't know why they should be antagonistic.

"It was in California that Tetrazzini acquired her fame, although it reached its climax in London.

"The feeling is prevalent here that artists coming from the Pacific Coast are hemale or shemale cow persons.

"As to the matter of making money. Eames, Gorgoza, Melba and such singers who are liked have amassed greater sums than they have elsewhere. The West is very particular about its artists, however. They must not belie the name. There are many singers popular here whom the more severe Pacific Coast people refuse to countenance. They are especially averse to shouters. To them the verb to sing cannot be construed to mean yell, scream or declaim.

"It was there that Mascagni saved himself after the disastrous tour of this country a few years ago. He cleared \$100,000 there over all expenses.

"There are some great musical personalities there. For instance, there is Dr. Leahey, the moving spirit of the Tivoli Opera House, in San Francisco. To provide good opera for the people he sent his manager, Mr. Krelling, to Europe to choose from its wealth of singers.

"Mr. Behymer, of Los Angeles, is an ornament to that city. He might be termed the Oscar Hammerstein of the Coast. "The Los Angels Symphony Orchestra is, I believe, unsurpassable. Its director is Mr. Hamilton. Its continuity is guaranteed by society people.

"Is there a greater musical club than the Gamut Club, of Los Angeles, whose auditorium seats 4,200 people?

"The day is approaching when instead of going to Europe for pleasure and recreation they will journey westward to California."

MUSIC IN SEATTLE

In enumerating the prominent organists of this city in the last letter I unintentionally omitted the name of A. H. Fischer, who gave the following recital at Saint Paul's Church last Sunday: Festive March in D (Henry Smart), "God My Father" from "The Seven Last Words of Christ" (Th. Dunois), Mr. Turner; (a) Salut D'Amour (Elgar), (b) Folk-Song (Nicode); Andante in D (E. Silas); Duet, "Calm as the Night" (Goetze), Miss Thompson and Mr. Turner; Meditation in E Minor (Filipo Capocoi); "O Lord Thou Hast Searched Me Out" (W. W. Gilchrist), Miss Thompson; Pilgrim's Chorus from "Tannauser" (Wagner). Mr. Fischer, the organist, was assisted on this occasion by Miss Vera Thompson, soprano, and A. M. Turner, baritone.

This evening, December 8th, Karl Schwerdtfeger is giving a pupil recital in the Unitarian Church, when the following program will be presented: Duet—"When the Wind Blows in From the Sea (Henry Smart), Miss Ethel Hochstrawser, Mr. Henry Knoff; (a) "If Thy Blue Eyes" (C. Bohm), (b) "The Dew Upon the Lily" (Edward German), Miss Bessie Hassett; (a) "Armourers Song" (J. Nevin), (b) "Turnkey's Song" (De Koven), Mr. Henry Morgan; "Waiting" (Millard), Miss Jessie Jobst; Duet—"Estudiant'na" (Lacome), Mr. C. Knust, Mr. H. Knoff; (a) "Good Night My Child" (Franz Abt), (b) "When the Roses Bloom" (Reichardt), Miss Hazel Folsom; Prologue —"Pagliacci" (Leoncavallo), Mr. Harry Knoff; (a) "My Bairnie" (Kate Vannah), (b) "The River and the Sea" (Noel Johnson), Miss Mary Houlahan, Miss Barbara Berger, accompanist; (a) "Serenade" (Schubert), (b) "Drinking Song" (Mascagni), Mr. C. Knust; (a) "The Spring Has Come" (Maud V. White), (b) "At Nightfall" (Metcalf), Miss Hacel Nesbit; (a) "Rose Lyric" (Sigmund Lansberg), (b) "Thine Only" (C. Bohm), Miss Maud White; "My Heart at Thy Sweet Voice (Saint-Saens), Miss Helen Low; Duet—"I Feel Thy Angel Spirit" (Graben Hoffman), Miss Jessie Jobst, Mr. Harry Knoff, Miss Suzie Sauze, accompanist.

Mr. Schwerdtfeger is well remembered in San Francisco, where he located several years ago, after touring the country in opera. He is very successful in Seattle, and has established for himself an enviable reputation.

The Seattle Center of the American Music Society announces a memorial concert in honor of Dudley Buck, which is to be given on Monday evening, December 13th, at the Methodist Protestant Church. The Trinity and St. Mark Church choirs will participate in a body, and A. E. Willis, a tenor who recently arrived in Seattle, will sing several solos. Messrs. Fairbourne and Beale of Seattle and Mr. Reynolds of Tacoma will contribute organ solos.

The violin and piano pupils of Almeda Frances Mann will give a public practice recital at their teacher's studio in the Holyoke Block on Saturday evening. December 11th. The participants are: Helen Murphy, Julia Fisher, Frank Critchett, Winifred Coe, Irene Fisher, Clyde Meredith, Jessie Cameron and Juanita Fisher.

Boyd Wells, who has appeared in concerts in South Africa, together with Mlle. Antonia Dolores, arrived here recently.

The next important musical attraction announced here by the regular management is Dr. Ludwig Wullner.

JAMES HAMILTON HOWE.



Sun.

The

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NEW YORK HERALD

MONDAY, DECEMBER 6, 1909.

MONDAY, DECEMBER 6, 1909.

VOLPE ORCHESTRA PLAYS.

This Large Organization of Young Musiclaus Does Creditable Work

The Volpe Symphony Orche tra at the opening concert of its sixth season yesterday afternoon at Carnegie Hall showed a proficiency that surprised some of those acquainted with its former progress. Arnold Volpe, a Russian musician, obtained sufficient backing six years ago to organise a small orchestra of young men, mainly students, which was to be a training school for orchestral players. It has increased in size and accomplishmonts until at yesterday's concert Mr. oighty or ninety mon Voice and the uncer his control declosed precision and unculmity of attack and expertness of execution. In the Berliew "Carnaval Romain," which ended the programme. the several choirs cooperated to gain something very their brilliancy, while in W. For's "Oberon" overture there was an alertness and elasticity that reflected credit on the technique of the organiza-

Technique is its main postession thus 'far, but there is a good foundation of muscular siring tone to build upon, and there realous players may yet have revealed to them the larger aspects of musicianship, the potte and balance that are needed for real interpretation. Mr. Volpe has made a good beginning. On vesterday's list Losides the two places mentioned werd a Bach suite in D major and Perthoven's fourth symphony.

Mme. Blanche Arrel, the soloist, saing-"Divinités du Styx" from Glilok's "Alcoste, and she acgioved novelty by singing in French the aria from "Der Freischuotz, known best by the German words of its opening phrase. "Loise, loise." Mme. Arral's voice and style are thoroughly French, and that is to say that her notes are clear and somewhat edged and that her tones are not rich or sensuously locutiful. Her phrasing of the Wober aria was intelligent and her punciation of the text was simply delightful in its clarity and distinctions. The audience, which was large, made extravagant demonstrations of its pleasure.

NEW YORK, MONDAY, DEC. 6.

Carnegie Hall yesterday afternoon the Volpe Symphony Orchestra gave its first concert this season. Mr. Volpe's enthusiastic young musicians are showing substantial progress. Their programme was ambitious, including Bach's D major suite. Beethoven's Fourth Symphony. Weber's "Oberon" overture, and Berlioz's "Carnaval Romain" overture, and their playing was creditable, particularly in the Berlioz number. The soloist was Mme Blanche Arral, who was applauded warmly for her singing of the "Divinites du Styx" from "Alcoste," and Agathe's familiar scena from "Der Freischütz." 'n.

VOLPE ORCHESTRA HEARD.

The first regular subscription concert this season by the Volpe Symphony Orchestra was given yesterday afternoon in Carnegie Hall, when a goodly number

in Carnegie Hall, when a goodly number of followers paid factor respects to the organization and its leader.

Measured by the achievements of the representative symphony societies now before the public, the Volpe orchestrations and the second of the respective symphony societies now before the public, the Volpe orchestration of the second of the public, the Volpe or chestration of the second of the public, the Volpe or chestration of the public of the volume of the public of the volume of the volume of the public of the volume o seneutz'—sung by Mme. Blanche Arral. The einger, who appeared here several, weeks ago for the first time in this city, displayed a serviceable voice and showed the results of commendable training and much experience in public work. She was well treated by the audience, which showed a Mike appreciation for the orchestra and Arnold Volpe, its director.

rices

The Evening Sun

MONDAY, DECEMBER'6, 1909.

No gray hairs lend their dignity to the ninety men in Arnold Volpe's symphoms orchestra, which opened its sixth season yesterday afternoon at Carnegie but there are ambition and musical tasts among the youthful looking players. When the second Russian leader in New York gathered together his earnest youn a men those few years ago, the big auditorium, which Philharmonic and Boston orchestras have made almost sacred to their veteran skill, seemed a long step ahead. Yesterday they drew an audisize of good in spite of the neraby rivalry of an older band and there was much enthusiasm for Leader Volpe, the orchestra and the soloist, Blanche Arral, the French so-prano. The Volpe orchestra played Bach's suite in D, Beethoven's fourth symphony, "Oberon" overture of Weber and Berlioz's "Roman Carnival." Blanche Arral upset tradition by singing an aria-from Weber's "Freischütz" in French and she was also heard in an air from Gluck's There were flowers and many "Alceste." recalls for the singer.

KEW YORK, MONDAY, DECEMBER 6, 1939.

Volpe Symphony Society Heard. Mme. Blanche Arral, a. French lyric soprano, was the soloist at the concert of

the Volpe Symphony Society in Carnegie Hall yesterday afternoon. Her singing of the Gluck aria, "Divinities du Styx," and Agatha's air from Weber's "Der Freischlitz" showed good training and greatly pleased the audience. She received not only applause, but a lot of flowers, and finally she brought out Mr. Volpe with her to the stage.

Bach's D major suite, Beethoven's fourth symptomy. Weber's "Oberon" overture and Berlioz's "Roman Carnival" were well played by the orchestra under Mr. Volpe's direction. The strings of the Mr. Volpe's direction. The strings of the organization are particularly good and in the "Oberon" overture did some of the "Oberon" overture did some e lause from an audience that filled the

Zeikung Bolbe Sumphonie-Ordefter,

herr Arnold Bolpe ift ein ftrebfamer Mann, und bagu ein echter Mufiter, bas beweifen bie überrafchenben Fortichritte, bie fein Orchefter feit bem letten Jahre wieber gemacht hat. Diefe Bereinigung besteht faft burchmeg aus gang jungen Leuten, und biefe Juniors entwideln eine Begeifterung, einen Ernft und ermeifen eine fo gute Disgiplin, bag ihre Leiftun= gen einen fehr guten Ginbrud berborrufen, gubem Berr Bolbe als Dirigent febr benertenswerthe Fahigfeiten in's Treffen führen tann.

Da hörten wir geftern g. B. eine gang reigvolle Biebergabe von Berliog' gewiß nicht leichter Duverture "Römischer Karneval". Das Allgemeintolorit mar in gludlicher Beife getroffen, und die Orchefterfarben erflangen in darafteriftifcher Schärfe, Es foll nicht geleugnet werben, baß manches feiner betaillirt und birtuo= benibar gemejen mare, aber biefer Borwurf tann bas erfreuliche Bilb nicht erheblich : truben. Go 3. B. hätte bas Schlagzeug eine feinere Behanblung ver-tragen, und die wirksamen Stakkatonoten ber Blechblafer im Feftrbnthmus haben wir schou pitanter und kichtbeschwingter ge-hort. Dagegen wirften manche. Episoben reizvoll, und ber Schluß mit bem leuchtenben Glang ber Trompeten und Pofaunen nachte ben beiten Ginbrud.

Gehr gelobt murbe uns bon unferem Bertreter bie Musgestaltung ber "Bier= ten" bon Beethoven und namentlich ber Bach'ichen DeDur Guite. Frl. Arral mar bie Goliftin. Gie fang Biecen mit ihren bereits wieberbolt gemurbigten Borgugen und ben nicht gu leugnenben Mangeln, unter benen wir hauptfächlich bie häufig fcmantenbe Intonation und bas wenig Charafteriftifche ber Diftion rechnen. Conft wirtte bie Dame mit ihren noch immer ichonen Stimmittiteln und ber forgfältig ermoge= nen Dynamit recht gefällig, und fie murbe burch ftarten Beifall ausgezeichnet. Das Bublitum goutirte bie Orcheftervortrage fehr und entfaltete bie gange Beranftal-tung hinburch regen Gifer im Applaubi-

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MUSIC IN THE FAR NORTHWEST.

Spokane Symphony Orchestra, Karl Riedelsberger conducting, gave its public performance before a large and encouraging representative audience in the Spokane theatre the afternoon of November 28, presenting Mrs. Arthur H. Brush, soprano, and Hans Dressel, 'cello, as soloists, with George Greenwood, pianist, as accompanist. Mozart's Symphony in C major was the feature number and Riedelsberger led his men with sureness, grace and precision through the four parts, and the reading was a genuine surprise to the audience, giving proof that the nucleus of an excellent organization has been assembled.

Mr. Dressel and Mrs. Brush took the place of Olivia Dahl, soprano, who was unable to appear. They are both musicians whom it is always a pleasure to hear, and both were at their whom it is always a pleasure to hear, and both were at their best. Mrs. Brush sang the aria from Costa's "Eliz" and the Gounod-Bach "Ave Maria," the latter to an accompaniment beautifully played by Mr. Greenwood, Mr. Thurston, violinist and concert master, and Mr. Dressel, 'cellist. Mr. Dressel played a romance by MacDowell and a polonaise by de Munck.

The orchestra program opened with Elgar's military march, "Pomp and Circumstances," while for the second number the Beethoven overture to Goethe's "Egmont" was given with good effect. Bull's "Saeterjentens Sondag," arranged by Svendsen for strings, followed the big number, and then came Dvorak's Slavonic dance No. 6, which was played with vim, the aurience remaining to greet the conductor.

The orchestra is composed of the following musicians, residents of Spokane: First violins—A. C. Thurston, concert-master; M. Rachman, Bernhard Walther, LeRoy Gesner, Miss master; M. Rachman, Bernhard Walther, LeRoy Gesner, Miss Gusty Loeffier, Miss L. Delander. Second violins—Henry W. Ruggles, Grover E. Falck, C. P. Graham, Herbert Allwood, Thomas Quirk, A. G. Reemer, Miss Laura Snelling. Violas—Kary Meyer, D. C. Krueger, Charles Hone, Gerhard Ruegers. Celli—Hans Dressel, F. C. Hartwig, Julius Blinn, M. C. Wier, Basses—Paul Frick, George Hart, R. Turner, Frank Foster, Flutes—Charles Brand, Aime Kanaert. Obeo—G. H. Czerny. Bassoons-August Rickert, Glen Anderson. Clarinets-Hans Bassoons—August Rickert, Grein Anderson. Carlines—Tans Meyer, Henry Mracek. Horns—Millard Taylor, M. R. Arant, Fred L. Bedell. Trumpets—E. W. Taylor, Joseph Rausch. Trombones—Enrico Tassetti, George Meyer, Carl W. Jones. Tuba—Sol Driscoll. Tympani—Charles Whitehead. Small drum-W. P. Jackman. Bass drum-W. P. Jackman. Charles Brand is librarian.

Carlos Walter Huntington, president of the Philharmonic Symphony Society, delivered an address following the concert. He reviewed the history of the city, called attention to its rapid growth and then pointed out the need of some such tangible evidence of culture as an organization like a symphony orchestra could provide. He praised warmly the attitude of the musicians composing the orchestra, dwelling upon the fact that they had been willing to work without recompense so that the concert might be possible. He also praised the ability, unflagging zeal and the broad spirit of Riedelsberger.

Mr. Huntington said it would depend altogether upon support of the public whether the orchestra was made a permanent feature, adding that is the city is now widely known for the industrial opportunities it presented, he believed it is equally important that it should be known for the possession of those things that stand for growth along intellectual lines. He also told what other cities are doing and added that when the orchestra is permanently established her there was no reason why it should not make a tour of the Pacific and Southern States.

Prominent business and professional men and society folk of Spokane have become interested in the movement, and it is expected that a guarantee fund will be placed at ths disposal of the association to make the organization a permanent

The Philharmonic Society and the Symphony Orchestra have merged their interests, but to a certain extent they retain their identities. Francis Walker continues as president of the singing society, and Bert Hilborn is president of the orchestra association. The Philharmonic Society has selected Sunday afternoon, December 26, as the date for the presentation of "The Messiah." The oratorio will be given in the Spokane theatre with the Symphony Orchestra, Riedelsberger conducting.

AUGUST WOLF.

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Note-The Pacific Coast Musical Review has been increased to 24 pages, which size will occasionally be augmented to 32 pages. This enables the management to add several new de-The threatrical departpartments. ment occupies two full pages, and contains straightforward, unbiased and honest reviews of every theatrical performance of merit in San Francisco. These critical opinions, which are not controlled by the business office, will serve as a guide to our readers in Oakland, Los Angeles, Portland and Seattle, and all interior cities of the Pacific Coast, in case these cities should be visited by companies first appearing in San Francisco.

Besides this reliable theatrical department, the Pacific Coast Musical Review contains a page of late European news, and a page of the most important musical news from leading Eastern centers. The Los Angeles, Oakland, Berkeley and Alameda departments are continued as usual, while more attention is being paid this season to Portland and Seattle.

In this 24-page issue advertising pages will be limited to 12 pages, and anyone applying for space after these 12 pages are filled must wait until a vacancy occurs. Special advertising rates can only be secured by those who keep their advertisement in these columns during the entire year. Those who desire to withdraw their advertisement during the two summer months must consent to pay a higher rate. Rates on this page will be IN CASE OF ANNUAL CONTRACTS: One inch, \$1.00; one-half inch, 50c, and "Musical Directory," 25 cents per

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VOL. XVII, No. 14

SAN FRANCISCO, SATURDAY, JANUARY 1, 1910

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No. 14



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MUSICAL CALENDAR

Marcella Sembrich
Lyric Quartette Pop Concert
San Francisco Choral Society Dreamland, January 20
Georgiana Strauss, ContraltoJanuary 27
Mansfeldt-De Grassi-Villalpando Trio. Jan. 24, Feb. 17 & Mar. 17
Myrtle Elvin (Pianiste)February
Teresa Carreno
Madame Schumann-Heink
Mme. Tilly Koenen (the famous Dutch contralto) March
Pepito Arriolo (the Spanish child Pianist)
Maud PowellApril
Flonzaley Quartet (in Chamber Music)April
Damrosch Symphony Orchestra and Isadora DuncanMay

NEW YEAR RESOLUTIONS.

The beginning of a New Year is, as a rule, the signal for the abandonment of undesirable habits and for the resumption of practices more worthy of a real man or woman. There are certain people who brag about their good resolutions simply from force of habit and with a weakness unworthy of such resolutions fail to obey the urging voice of conscience. There are also people stubborn in their acquired vices and irregular mode of living who laugh at all good intentions and continue to rush along the doomed path of failure. But there are also people who profit by sad experiences and who look upon the passing of an old year and upon the approach of a new one as a most excellent opportunity to strengthen any weak spots in their character and life, and by a firm determination to be more worthy in the eyes of their fellowmen they grit their teeth, clench their fists and turn over a new leaf in the book of life. Of this stuff genuine men and women are made, and of such stuff we would like to see all members of the profession. When we consider how easy it is to unfold the ensign of music and let it wave proudly and victoriously over this magnificent State, and when we consider how little effort is made among members of the profession, as well as among pupils, to march triumphantly under the folds of this banner, we can not but reflect that the custom of pledging good resolutions on New Year's day is not a very fortunate practice among musicians and music lovers.

The one great, big factor necessary to carry any movement in favor of musical progress and culture to a decisive termination of successful endeavor is CO-OPERATION. This factor we want our readers to impress thoroughly upon their minds. Instead of fighting one another, stand shoulder to shoulder and work for a common cause. Instead of rangling about your colleague's shortcomings, try to better your own work and try to walk along the path of duty, concentrating your energies upon your own improvement and betterment. Instead of trying to injure successful movements in behalf of music, assist every enterprise that exhibits merit, and instead of looking on inactive while others are fighting for the good cause, take a hand and lighten the burden of others by your own strong ef forts. Above all, let us not forget that San Francisco needs two big musical monuments before it can stand before the world as one of the music centers of great influence. These two monuments are: A Permanent Symphony Orchestra and a Concert Hall.

A committee has just been selected to make preparations for a World's Fair to be given in this city in the year 1915 in commemoration of the opening of the Panama Canal. It is but fair that on this occasion music should be especially well represented. We are very glad to state here that Mr. Joseph M. Cumming, the dramatic editor of this paper, and also Secretary of the Mechanics Institute, is a member of this committee, and he will be one of those who will not fail to give music a fair chance in the arrangement of the plans. This committee also contains Philip T. Clay and Andrew McCarthy of Sherman, Clay & Co., and Hy Eilers of the Eilers Music Company. These three gentlemen will also see to it that music is given a fit place among the various enterprises connected with the Fair. It is to be hoped that by the time the visitors from domestic and foreign cities arrive on the Pacific Coast to honor the World's Fair with their presence, San Francisco will have solved the problem of supporting a Permanent Symphony Orchestra and a magnificent Concert Hall. This end may easily be achieved if every one of our musicians and music lovers unite their forces and work together in harmony toward the achievement of a victory that will reflect in glory upon everyone who has had any share in it. Let us therefore resolve on this, the first day of the year 1910, that everyone of us will contribute his or her share toward the musical apotheosis of the City by the Golden Gate, and toward a better understanding, and more united action on the part of all those elements that comprise our body musical. With these thoughts we desire to extend our readers our heartiest wishes, and may they enter this New Era with every possible determination to work together for the uplifting and musical progress of their community.

THE SEMBRICH CONCERTS.

Being convinced that the musical public of the Bay Cities does not thoroughly comprehend the significance of the forthcoming concerts to be given by Madame Marcella Sembrich at the Garrick Theatre in San Fran cisco, commencing on Monday evening, January 9th, we desire to call attention to a few features of this engagement that might escape the attention of those who do not ponder seriously enough upon the higher phases of the art of music. The announcement that preceded Madame Sembrich's tour to the effect that this was to be her farewell to the public as an artist did not signify that those connected with this engagement realized the decline of this great artist's wonder ful powers, and thus took occasion to ask for Madame Sembrich a charitable attendance at her final appearances before a public who was willing to fall at her feet while she reigned supreme, and now should be in duty bound to attend the ceremonies attendant upon the decline of a once great artiste. We desire with every ounce of protest at our command to deny that there is evident in Madame Sembrich's career any such term as decline. She is today at the very zenith of her powers, and those who speak to the contrary are either ignorant of this great artist's wonderful gift or they utter with parrot-like insistence the remarks of jealous contemporaries.

We consider Madame Sembrich one of the most remarkable figures in the history of music. Nearly every singer of eminence whom we have known has remained in the public eye until feebleness and age had prevented a thorough exposition of their talents. Only a few years ago we have had the sad spectacle of witnessing Madame Patti's pitiable attempts at trying to sing as she did in her first prime. It was to those who had heard so much about the great Patti a terrible disillusionment, and it shattered among the young generation an idol or ideal that had stood pure and undefiled upon the niche of fame. And now comes the only legitimate successor that Patti has had, and in the very vigor of her life, in the very prime of her artistic triumph she announces the fact that she has given the best that is in her to the people who hailed her as a Queen, that she has sacrificed to these people years of home life and tranquility in order to delight them with the blessings of her art, and that now when she has done her duty by the public, and when the time may not be far when her wonderful powers may begin to be dimmed with the mist of time, she retires, not because she considers herself weak, but because she is stronga true heroine worthy of the noble cause which she has selected and worthy of the world of music which will ever cherish her as one of her Immortals.

It does not require any courage to retire from the concert stage at a time when vigor is in abeyance and when success has fled. It is easy to renounce an artistic career, when the public in pitiful regret remains at home after years of exultation; but it is heroic to abandon the nectar of artistic success at the very zenith of its power and relinquish a reign of art at the very apex of its prosperity. Madame Sembrich is doing the lat ter. And we consider her extremely gracious to tell the public of her decision and give her admirers an opportunity to languish in the charms of her voice once more before she withdraws to the sacred privacy of her happy home. This remarkable artist stands out like a brilliant star upon the firmament of music of the last two decades. Queens of song like her are

indeed rare in musical history. Few are indeed able to hear such artists during the prime of their career. We have sufficient confidence in Marcella Sembrich's integrity to suppose that she would not permit these announcements to be made unless she had made up her mind to stand by them. And so we desire to appeal to every music teacher, to every artist, to every pupil, to every music lover that it is their sacred duty to the cause of music to be present at these concerts of Madame Marcella Sembrich and pay due homage to a reigning Queen of Song who has done her duty nobly, and who in the zenith of her power bids farewell to a career of which the most illustrious monarchs of the earth might well be proud. Anyone who fails to pay homage to an artist of such consummate skill has failed to fathom the very essence of musicianship and deserves to be condemned to eternal indifference toward all the glories of everlasting fame.

The Pacific Coast Musical Review is receiving num erous congratulations upon its Holiday Number, and we feel indeed very pleased that our readers appreciate our efforts. We are trying very hard to give the Pacific Coast a journal devoted to music of which everyone will be proud, and the occasional endorsement of leading musicians spurs us on to still greater efforts We also are receiving a number of compliments upon the splendid typographical appearance of this holiday number, and we desire to state, as a matter of justice that the same is due to the splendid efforts of The Marshall Press. This paper has now been printed for over two years by The Marshall Press, and in this time we have had every reason to be gratified with this association. We feel that a great deal of the success of the paper is owing to its typographical appearance, and we take this opportunity to express our gratification to Mr. Marshall for his splendid co-operation in making this paper the success it has become. -44

ELABORATE ORATORIO FESTIVAL.

The San Francisco Choral Society, Under the Direction of Paul Steindorff, Will Give Saint-Saens' "Samson and Delilah."

The most elaborate and most important local event of the New Year will be the presentation of Saint-Saens' magnificent oratorio, "Samson and Delilah" by the San Francisco Oratorio Society of one hundred and seventy-five voices, a symphony orchestra of fifty picked musicians and several efficient soloists, under the direction of Paul Steindorff. This auspicious event will take place at Dreamland Rink on Thursday evening, January 20th, and its musical importance is so evident that no one who desires to keep in close touch with muscial progress in this community can afford to be absent on this occasion. Every one who participates in this event has cooperated in its eventual success, and no effort has shunned to make this one of the most illustrious occasions in the musical history of this city. The oratorio itself is very famous, and arias from it have been heard here by nearly every great artist. It has never been presented here to our knowledge, and it certainly will be given with a magnitude rarely witnessed here. It is a long, long time since oratorio has been heard in San Francisco, and inasmuch as this phase of musical interpretation is a most important factor, should be sufficient encouragement bestowed upon this initial event to make future oratorio festivals a possibility. music lover owes it to his or her city to encourage the permanent season of the big oratorios, and since there is no symphony season, this will for the present at least form an excellent substitute.

The concerts of Madame Sembrich will take place at the Garrick Theatre on January 9th, 13th and 16th. They should be red-letter days upon the diary of every teacher, artist and student. They signify that a remarkable power in the world of music has reached its culmination and may forever be hidden from the admiring gazes of the people.

MISS GEORGIANA STRAUSS' CONCERT.

Miss Georgiana Strauss, the brilliant young prima donna contralto of the International Opera Company, will give a concert at the St. Francis Hotel on Thursday evening, January 27th. Those who have had the pleasure to hear Miss Strauss need no particular urging to attend this event, as they have already gained so much genuine delight from Miss Strauss' exquisite voice and artistic interpretation that it will be an enjoyment to again hear this consummate artiste. Those who have not heard Miss Strauss and who delight in listening to a flexible, resonant voice of exquisite timbre, handled with adequate discrimination, can not do better than keep the date in mind and spend a delightful evening.

MYRTLE ELVIN, PIANISTE—IN FEBRUARY.

This season seems to be especially barren of pianistic recitals so far as visiting artists are concerned. So far but three pianists are annunced. It is true Miss Elvin was here last season, and those who heard her were extremely delighted with her finesse; but through some unfortunate circumstances the affair was not managed properly and our music lovers had no opportunity to comprehend Miss Elvin's artistic importance and hence failed to attend the concert. omission can now be remedied, as Miss Elvin has entered upon an extended concert tour through the United States under adequate management, and the authoritative criticisms which she ceives in all the important musical centers justify us to recommend her to the readers of this paper. We shall in the course of the next few weeks reproduce some of these opinions in these columns and the reader may then judge for himself regarding the importance of this successful artist.

MISS TILLY KOENEN

This artist was born on the island of Java. The where her father, a Dutch general of cavalry, was governor of the province. Her mother also is a soldier's child, being the daughter of of a well-known fighting general. Van Thielen. Shortly after the return of the family to Holland, General Koenen, with honors and orders showered upon him, died, as he could not stand an inactive life.

Up to her fifteenth year, Tilly Koenen studied the piano, when her mother influenced her to take up the study of voice at the Amsterdam Conservatory, and soon her extraordinary voice was recognized by Cornelie Van Zanten, now one of the best-known vocal teachers in Berlin. Mme. Van Zanten devoted her entire time to the development of Tilly Koenen's voice and inspired her pupil with such faith that Miss Koenen allowed herself to be absolutely guided by this great teacher, who is still her guide, philosopher and friend. Mme. Van Zanten prudently insisted upon the study of all modern languages, which enables her distinguished pupil today to do that intelligent work of hers not only in German, or her mother tanguages.

Since her first appearance in public some seven years ago, Tilly Koenen has had a most brilliant and fascinating career. It has been her good luck to score, immediately upon her first hearing, great triumphs and great recognition in all the centers of musical life, and probably her charming and simple manners have helped her in a great measure to become the darling alike of royalty and the concert-going public.

Miss Koenen is in high favor at the Dutch court, and one of her most cherished memories is the moment when Queen Wilhelmina of Holland decorated her in the presence of the full court and many invited guests with the premier order of the kingdom, the house order of Oranje for Art and Science. She is especially proud of this decoration, as she is the first woman who has ever been thus honored in the history of the order—far more proud of it than of the glorious diamonds, rubies and pearls presented her by the Emperor of Austria, the Emperor and Empress of Germany and the Archduchess of Maria Josefa of Austria, and other admirers of her great and wonderful art. The Emperor of Germany in particular, always singles her out for special honor, and when she was presented to His Majesty for the first time, on hearing that she was born in Java, he exclaimed: "No wonder you have



MYRTLE ELVIN

The Distinguished American Pianiste Who Will Appear Here in February.

such a wonderful voice, as you come from the home of the Indian nightingales."

Another crowned head who had made her a special favorite and showered presents and personal invitation on her was the Queen of Naples, sister of the Empress of Austria, whose guest she was very often in Paris.

MANSFELDT-DE GRASSI-VILLALPANDO TRIO.

The first dates for genuine chamber music recitals by our well known local artists have finally been decided upon. The Mansfeldt-De Grassi-Villalpando Trio will give a series of three chamber music recitals at Kohler & Chase Hall on Monday evening, January 24th; Thursday evening, February 17 and Thursday evening, March 17th. The trio consists of Mrs. Oscar Mansfeldt, pianist; Signor Antonio de Grassi, violinist, and Wenceslao Villalpando, cellist. The efficiency of these artists is so well established that the mere announcement of their public appearance should be of intense interest to all music lovers. The programs, which will contain some of the most important compositions of the masters, will be announced presently. The price of admission will be within the reach of all, and inasmuch as the hearing of such works forms a most important part of one's musical education, the attendance should be very generous.

A piano recital of more than usual interest is the one to be given shortly by Blanche Lillian Kaplan, the twelve-year-old daughter of Rev. Dr. and Mrs. Bernard M. Kaplan. Her recital is to be given soon at the Van Ness Theatre, and is being awaited with keen anticipation by the followers of Euterpe. The young pianist has many friends, and they are all warmly enthusiastic over her progress. She is said to have wonderful control over her instrument. Her playing is a revelation to all who hear her, it being particularly free from the faults which mar the performance of most juvenile pianists. Dr. and Mrs. Kaplan's intention is to educate their daughter for the concert stage. She will continue her studies with her present teacher, S. G. Fleishman, and will then go abroad to put the finishing touches to her preparation.

ORATORIO "LAZARUS" RECEIVES FIRST PRESENTA-TION—The Oratorio Society of San Rafael gave the initial presentation of Julian Edwards' oratorio "Lazarus" at the First Presbyterian Church, San Rafael, under the direction of Herman Perlet on Sunday evening, December 12th. The church was crowded to the doors with an eager and expectant audience, who had already enjoyed the singing of the society on previous occasions and was ready to again revel in a musical feast. Mr. Perlet deserves great credit for having selected a work that is not only worthy of presentation by reason of its artistic character, but which, because of its novelty, deserved a hearing on this coast. Mr. Perlet, being a personal friend of Julian Edwards, the composer, and conducting from an autographed copy especially marked and inscribed for him, naturally did not permit any opportunity to pass without giving the work as complete and as impressive a reading as it was possible under the circumstances.

The San Rafael Oratorio Society is a choral organization of mixed voices, which was formerly under the direction of W. C. Stadifeldt and which, after the death of its esteemed leader, entrusted itself to the tender mercies of Herman Perlet. That the society did not commit an error of judgment in its selection was amply demonstrated on this last occasion. It is not a sinecure to rehearse a large number of mixed voices, mostly untrained, in a maner which results in an enjoyable musical performance. And yet Mr. Perlet accomplished such a feat. The members of the society sang splendidly together and succeeded in singing the occasional climaxes with a vim and vigor that revealed a genuine enthusiasm and a true musical instinct. Both director and chorus are well worthy of hearty commendation.

The work itself is of the grandeur and dignity usually attendant upon oratorio works. It is very big in scope and is built upon themes of great majesty and religious fervor. Although at times somewhat ponderous in construction and architectural development, it resembles more a cantata form than a severe treatment of the oratorio style, and while it closely follows along the conventional path of sacred music, it occasionally delves very delightfully into melody of rather a secular character. At times it becomes somewhat operatic in treatment or form, which, by the way, does not at all mar its rather charming harmonic dress. It is a work that should be heard oftener, and we trust Mr. Perlet may soon have an opportunity to present the work in San Francisco.

Owing to some delay the writer was unable to arrive in time to hear the soloists, and hence we regret to be compelled to omit any detailed account of their work. As all the singers who had the responsibility to sing the solos were experienced in their work, it is safe to assume that this part of the oratorio was given with the same satisfactory and successful results as the ensemble numbers. The soloists were: Mrs. Charles H. Farrell, soprano; Miss Grace Moorhead, alto; Egerton Smith, tenor; Charles G. Buck, baritone; Edwin Lee, bass. Miss Phoebe F. Mackenzie played the organ with fine musical discrimination, and Mrs. George S. Graham played the piano part very creditably. The performance was not only a credit to those who gave it, but it was a most favorable reflection upon the people of San Rafael, who crowded the church, and by their interest proved their love for music.

THE CRAHAM BENEFIT MUSICALE—One of the most successful musical events ever given in this city, both from a financial as well as artistic point of view, was the benefit musicale given in the interests of Mrs. Ida M. Graham at the Colonial Ball Room of the St. Francis Hotel on Thursday evening, December 16th. The affair was under the management of Mr. Hardee of the Eilers Music Company, and everyone connected with the event has reason to be gratified with the results achieved. A very large audience was in attendance and the program included several of San Francisco's best known and most efficient artists.

Louis A. Larsen opened the program by singing Schumann's "The Two Grenadiers" with a vibrant, flexible voice, and he endowed it with that dramatic intensity which endears this work to so many people. Mr. Larsen sang the song in English and his enunciation was delightful. Miss Eula Howard played "Liebestraum," by Liszt and the Fledermauss Waltzer, by Strauss-Schutt, with that fluency of technic and vigor of attack associated with a well defined sense of rhythm which has caused Miss Howard to be so favorably known as one of our most efficient and most meritorious artists. Mackenzie Gordon sang Barthelemy's Triste Ritorno (at least this is what the program said it was) with that intensity of emotional



THE SPACIOUS STUDIO
Of Signor J. S. Wanrell on Van Ness Avenue.

coloring and that brilliancy of vocal color which has made this exquisite artist famous throughout this coast. Herman Heller never appeared to better advantage than on this occasion, when he permitted his brilliant talent to revel in Vieuxtemps Second Concerto (second movement). His tone was large and pliant, his technic was clean, and dexterous, and his phrasing was musicianly in every way.

The second part of the program began with a dramatic sketch entitled "The Other Woman," and presented very skillfully by Mrs. Louise L. Gage and Mrs. Squire Varick Mooney. Miss Georgiana Strauss sang "Dost Thou Know That Sweet Land," from Mignon (Thomas), and "Flower Song" from Faust (Gounod). Miss Strauss was in especially happy mood and her voice sounded exquisitely. It is one of those velvety and yet firm voices that touch the ear caressingly and that appeal to everyone who is fond of singing. It is a natural voice, and Miss Strauss uses it with a great deal of intelligence, bringing into it every fibre of her musical being, and demonstrating that she is certainly fitted for a vocal career. The audience manifested its pleasure by prolonged and enthusiastic applause. The program concluded with two cello solos, "Andante" by Molique and "Tarantelle" by Lindner, played very creditably by Mme. Kaethe Pieczonka. Mr. Hardee, the Eilers Music Company, and the participants have every reason to feel gratified with their efforts to assist a most worthy cause.

THE LORING CLUB CONCERT—The second concert of the present season was given by the Loring Club at Christian Science Hall on Tuesday evening, December 14th, under the direction of Wallace A. Sabin. One of the most delightful musical treats is to listen to a male chorus conducted by a musician of ability and vigorous musical temperament. We do not like to listen to a male chorus which is constantly kept subdued and not permitted to sing out with enthusiasm and fervor. For this reason we admire Mr. Sabin's style of directing a male chorus, as he not only secures from it the more repressed emotional characteristics, but is also anxious to occasionally bring out the voices with dramatic force. There is a certain vim and brilliancy to the Loring Club which ap-

peals to everyone interested in this class of music, and this success is due to Mr. Sabin. who, by reason of untiring energy and discriminating musicianship, sways the minds of his ad miring disciples. The choral work was indeed gratifying Especially effective and inspiring was the "Cantique de Noel" by Adams.

Mrs. Grace Davis Northrup was the soloist on this occasion and she had every reason to feel proud of her success. She sang with more enthusiasm and abandon than we have heard her on previous occasions. Her voice has not lost any of its timbre and penetrative quality, and she has improved in her dramatic declamation to a considerable extent. Her enunciation is clear and easily comprehended, and she invests the ideas of the composer with that punctilious adherence to musical coloring that impresses a listener most favorably. Mrs. Northrup was applauded to the echo and deserved every bit of homage paid her on this occasion.

A most interesting part of the program was the first public performance of Fredrick Maurer Jr.'s composition for violin and piano entitled "A Romance." This work revealed the fact that Mr. Maurer possesses considerable creative faculty and worthy harmonic ideas. This composition is indeed stronger in its pianiste aspect than in its violinistic sphere, for while the piano part is constructed with a great deal of care in the matter of harmonic combinations, the violin part seems to be written almost exclusively for one string. It is true there occur one or two places where a cadenza, with clever double stop effects, is introduced, but this makes the impression of being rather a bravura effect than a part of the continuity of the work. It seems to us if Mr. Maurer could see his way clear to surround the violin part with a fuller score, that is to say by treating the theme a little more "chordial," better results might be obtained. At present the long drawn periods for the one string create an impression of monotony which is entirely absent in the treatment of the piano score and which should easily be remedied. As the work stands now, it is more a Fantasie than a Romance, and considered as such it is not subject to the criticism that it might be if it were regarded as a "Romance." That there is considerable merit in the work can not be doubted, and we do not desire to be understood as finding fault with a new work of a very efficient musician, but we pen here our ideas merely as a suggestion which can be accepted or rejected by the composer as he may consider it worthy or unworthy. Hother Wismer interpreted the work with a great deal of musicianly instinct, and that finer artistic reading with which he endows all his work. The audience enjoyed this composition so much that an encore was demanded, but we think it would be wiser in future to play only a part of the work over instead of repeating the entire composition. This is not said with any intention of depreciation of the work, but merely for the sake of curtailing time on the program.

The program included the following numbers: "The Night is Cloudless and Serene" (Schubert); the tenor part of this work was sung very effectively and musicianly by J. F. Veacco. A group of Hungarian songs; a choral ballad "Lochinvar" (Sir Alexander Mackenzie); "Lo, How a Rose e'er Blooming" (a German Carol of the 13th Century); The First Noel and Wassail Song (two old English Carols); Cantique de Noel (Adolph Adam). Hother Wismer and Frederick Maurer, Jr., played Max Bruch's exequisite Adagio with great success.

THE TRIUMPHANT SCHUMANN-HEINK TOUR.

It is hardly necessary at this time to urge the readers of the Pacific Coast Musical Review to attend the forthcoming concerts of this wonderful prima donna contralto. Her voice, her art and her irresistible personality are so familiar to evryone who loves music that it would be a positive waste of time to devote any space or argument to the same. We therefore shall, during the next few weeks, content ourselves by publishing a series of facts regarding this remarkable artist, which are tended to remind the readers of the forthcoming events, so that she receives that ovation and that homage which only a California audience is able to give.

Madame Schumann-Heink began her season this time somewhat earlier than usual, namely on September 23rd. This early start was necessitated by the constantly increased demands for dates which surely speaks well for the popularity of this brilliant diva. But in order to prevent any unforeseen accidents it has been decided by the management to limit Madame Schumann-Heink's appearances to four during a week, with an occasional resting spell of a few days. At first Madame Schumann-Heink, with the enthusiasm of a genius,

struggled against this restriction of her vigorous activity, but after a series of thirty-two concerts she began to realize that this rule had its advantages and she settled herself contently in the new order of things.

On December 10th, Madame Schumann-Heink interrupted her tour to spend a few days at home and resumed her recitals on December 19th at the Metropolitan Opera House, New York, and followed it after the Christmas holiday on the 28th at Worcester. Tomorrow, January 2d, Madame Schumann-Heink will give her second recital in Chicago, and from here she begins her trip to the Pacific Coast. From Chicago the great diva will go to Madison, Wis., Jan. 3, St. Paul, Minn. (with orchestra), Jan. 4, Omaha, Neb., Jan. 6, Lincoln, Neb., Jan. 7, Greeley, Col., Jan. 10, Denver, Col., Jan. 11. From Denver Madame Schumann-Heink will go to Los Angeles, and under the management of L. E. Behymer she will give two concerts in Los Angels, one in San Diego, Sacramento, Fresno. Albuquerque, El Paso, Redlands, Riverside, Santa Barbara, Stockton, Palo Alto and Pacific Grove. Then the diva will sing in two concerts in San Francisco, and one in Oakland. There will also be a concert at the St. Francis Hotel. From San Francisco the great cantatrice will go to Portland, Seattle, Tacoma, Vancouver, Victoria, Spokane, Everett, Salt Lake, Ogden, Pullman and Bellingham, which latter concert will take place on March 17th.

From there Madame Schumann-Heink will go to Winnepeg, Brandon, St. Paul and Minneapolis. All dates for April are entirely disposed of and no more can be accepted at present. A number of engagements have been accepted for May and June, and July is devoted entirely to rest. In August Madame Schumann-Heink has accepted a number of engagements at the Chatauqua, and for September another month of rest has been decreed. In October the new season begins and contracts for the same have already been signed. Next week we will continue this chat about the great diva.

THE SEMBRICH CONCERTS.

Mme. Marcella Sembrich, Queen of the lyric stage, and one of the few operatic artists who sing the great "lieder" in a masterful way, will be the first attraction of Manager Greenbaum for 1910. There are three great prima donne, who are equally at home on the operatic and concert stage and each is an artist of quite different caliber, Sembrich being a true lyric soprano. The other two a dramatic soprano and a dramatic contralto. With Sembrich we are to hear Francis Rogers, an American baritone of whom the best things are said, and Frank La Forge, a splendid pianist, magnificent accompanist and genial composer, and one of the most popular musicians who visit this city.

The concerts will be given at the Garrick Theatre on Sunday afternoon, January 9, Thursday night, January 13, and Sunday afternoon, January 16, and from present indications the Garrick will remind one of a gala night at the old Grand Opera House, when the Grau company was there. Orders for seats and boxes are coming on from all over the country, as well as from the musical and society folk of the city.

Here are the first two Sembrich programs, and they certainly leave nothing to be desired. Operatic works, songs by German, French, English and American composers, both classic and modern, are well represented. Of special interest will be the Mozart duets on the opening offering.

Sunday Afternoon, January 9th.

Fantasie Impromptu

Aria from E

Eri tu (The

(a) Die Fore

(b) Der Nus

(c) Fruhlings

Mr. Frank La Forge.	****
rnani, "Ernani Invelami"	Verd
Mme. Sembrich.	
Mask Ball)	Verd
elle	Schubert
sbaum	Schumanr
snacht	
s with the Delicate Air	Dr. Arne

Chopin

(u)	THE LABOR WITH THE POST OFFICE AND ADDRESS OF THE POST	DI, IXIIIC
	Mme. Sembrich.	
(a)	Der Liebe Holdesgluck (Magic Flute)	Mozart
(2)	Y (Day Olance)	3.5
(D)	La ci darrem Ia Mano (Don Giovanni)	Mozart
	Mme. Sembrich and Mr. Rogers.	
	wife. Sembrich and Mr. Rogers.	
(a)	Nocturne, F sharp major	Chopin
(b)	Study in Octaves	Boothe
	Mr. Frank La Forge.	
(0)	Pastorale	Bizet
(11)	rastorate	Dizet

 (b) Love Has Wings
 J. Rogers

 (c) Retreat
 La Forge

 (d) There Sits a Bird
 Arthur Poote

Mme. Sembrich.

(a) Du bist wie eine Blume	Rubinstein
(b) Clown's SerenadeIsidor	r Luckstone
(c) Border Ballad (Walter Scott)	Cowen
Mr. Francis Rogers.	
Valse, "Voce di Primavera"	J. Strauss
Mme. Sembrich.	
Thursday Evening, January 13th.	
Ballade in A flat. Op. 47	Chopin
Mr. Frank La Forge.	, , , , , , , , , , , , , , , , , , , ,
Aria from "La Traviata"-"Ah, fors e lui"	Verdi
Mme. Sembrich.	
Aria from "Herodiade""Vision Fugitive"	Massenet
Mr. Francis Rogers.	
(a) Lusinghe piu care	Handel
(b) My Lovely Celia	
(c) Fingo per mio Diletto	
Mme. Sembrich.	
(a) Gretchen am Spinnrade	Schubert
(b) Auftraege	Schumann
(c) Wie Melodien	Brahms
(d) Niemand hat's gesehen	Loewe
Mme. Sembrich.	
(a) Impromptu in F sharp major	Chopin
(b) Etude in G flat	Chopin
Mr. Frank La Forge.	
(a) Les Cloches	Debussy
(b) But Lately in the Dance	
(c) Ein Traum	Grieg
(d) An Open SecretR. H	I. Woodman
Mme. Sembrich.	
(a) Der Wanderer	Schubert
(b) When the Roses Bloom	
(c) To Anthea	Hatton
Mr. Francis Rogers.	
Jewel Song from "Faust"	Gounod
Mme. Sembrich.	

The farewell concert on Sunday afternoon, January 16, will be a request program, but numbers on the previous program will not be given, as Manager Greenbaum promised three entirely different programs and intends to keep his word. The prices for Sembrich concerts are exactly the same as in New York and Boston, and range from \$2.50 down to \$1.00, and box seats are \$3.00.

The art of Sembrich needs no recommendation from this or any other paper. For years it has been conceded that Sembrich is a perfect example of everything a singer should be. On Tuesday afternoon, January 18, Sembrich will, for the first time, sing in Oakland at Ye Liberty Playhouse. This will be a great satisfaction to the music lovers of the other side of the bay, who are now getting the opportunity of hearing all the great stars that the enterprising Greenbaum brings.

THE GREENBAUM "POP" CONCERTS.

Manager Will Greenbaum, the originator of Sunday ensemble music concerts in this city, announces that his sixth season of such performances will open Sunday afternoon, January 30th, at Kohler & Chase Hall. The quartette for this season (and Mr. Greenbaum hopes to make it his permanent feature of these events) will be composed of four of our best young women professionals, Misses Mary Pasmore and Sally Ehrman, violins; Miss Viola Furth, viola, and Miss Dorothy Pasmore, violoncello.

These concerts are given for educational purposes, and the element of financial gain does not enter into the calculations of Mr. Greenbaum, and, in fact, would be impossible at the very low rate offered for these courses. For the sum of \$1.00 one can secure a reserved seat for the entire course of four concerts, which is as low as in the big music study centers of Europe. A few seats are \$2.00 for the series. Applications for the season tickets may be made at Mr. Greenbaum's office. 101 Post street, or at Sherman, Clay & Co.'s.

WITHEY & TUTTLE

MANAGERS OF

Lyceum and Musical Talent

315 Sutter Street San Francisco

MISS CARRIE GOEBEL WESTON'S DEBUT.

Talented Young Violinist Pleases Appreciative Audience at the Victory Theatre, San Jose, and Everyone Listens With Pleasure to an Excellently Rendered Program.

(From the San Jose Mercury of Friday, December 10)

To attempt a separate criticism of each number is unsecessary, as all were performed with equal skill, but if any seemed to embody a larger measure of feeling than others, appealing to the finer emotions of the auditor, it was perhaps Mendelssohn's Concerto, Op. 64 (Allegro molto appassinata), In this number Miss Weston seemed to quite lose herself in the performance, forgetting there was an audience and she the object upon which all eyes were focused. Under these circumstances it was not strange she entered into the spirit of the composition, touching its depths and bringing to the surface those exquisite tonal balances for which the great German was noted. It was not so much the precision of her technic that made her performance noteworthy, for there is little dash in the composition, but rather her delicate phrasing and soulful interpretation of the author's inspiration.

Later in the program, however, Miss Weston demonstrated her complete mastery of action, as for example in Bazzini's Concerto Militaire, a descriptive composition full of martial spirit, picturing the march to battle and the triumphal return of the conqueror from the scene of conflict. Here her technic was little short of extraordinary for one so immature in years, the most intricate passages being played with a finish and skill that one expects only in the seasoned genius.

But the honors of the evening were not all Miss Weston's. There was Miss Marian Prevost, for example, whose piano performances were warmly appreciated. The high standard of excellence which she sets herself imparts great beauty and finish to her playing, which is full of sentiment. The charm lies in her singing tone and delicacy of touch, to which, however, her skill is not restricted, for she demonstrated a splendid contrast, by a force of execution which showed her thoroughly at home in the virtuoso atmosphere as well. She is an accompanist that cannot be surpassed, being one with the soloist, and her sympathy was especially marked when she played with her fellow student and friend, with whom she studied for years at the Notre Dame Conservatory.

On the whole, the concert gave entire satisfaction. It demonstrated the possibilities of talent in the hands of capable instructors, and if Miss Weston and Miss Prevost, with their extraordinary abilities, are heard from one day beyond the confines of San Jose, it will be due wholly to the devotion and skill of the Sisters of Notre Dame Conservatory, and particularly to Sister Cecile Marie, who has so conscientiously and perseveringly developed the talents of these girls.

Following is the program: Ballade and Polonaise, Op. 38 (Vieuxtemps); (a) Aria on the G string (Bach), (b) Hungarian Dance, No. 5 (Brahms), Carrie Goebel-Weston; (a) Traum Durch die "Dammerung" (Strauss), (b) Ouvre tes Yeaux Bleues (Massanet), Mrs. Robert G. Reynolds; Concerto, Op. 64 (Allegro molto appassionato), (Mendelssohn), Carrie Goebel-Weston; (a) Rhapsodie, No. 14 (Liszt), (b) Prelude, Op. 3, No. 2, in C sharp minor (Rachmaninoff), Marian Prevost; Concerto Militaire, Op. 42 (Bazzini)—(a) Going to Battle, (b) Prayer on the Battle Field, (c) Triumphal Return; (a) Minuet in G (Beethoven), (b) Deutscher Tanz (Dittersdorf) (the wooden shoe dance of the German peasantry) (c) "Jeanne," Op. 5 (Carrie Goebel-Weston), Carrie Goebel-Weston; (a) Im Herbst (Franz), (b) Vergebliches Standchen (Brahms), Mrs. Robert G. Reynolds; Motifs, sur les Themes de l'Opera, Faust Op. 20 (Weinawski), Carrie Goebel-Weston.

The Cecilia Choral Club, Percy A. R. Dow, director, gave its twentieth concert in Oakland on Tuesday evening. November 9th, at the First Unitarian Auditorium, under the auspices of the Unity Club. On this occasion was presented Max Bruch's excellent cantata, "The Cross of Fire," which received a previous presentation in San Francisco two evenings before. The soloists were Mrs. Millie Flynn Gish, soprano; James E. Ziegler, baritone, and Walter Burckhalter, baritone. The event proved to me, as usual, an unqualified success.

The farewell concerts of Sembrich do not mean to imply a decline of artistic power. They mean a renunciation for the sake of the peace of mind of a great Queen of Song, and for the prevention of disappointment on the part of the public in years to come. Let us all be present to do homage to an artist of such nobility of soul and art.

Madame Schumann-Heink

Madame Schumann-Heink will be under the direction of the following Pacific Coast Representatives of the Wolfsohn Bureau

Oregon and Washington Misses Steers and Coman, Portland

> San Francisco and Oakland Will L. Greenbaum

Southern California, New Mexico, Arizona L. E. Behymer, Los Angeles

Pacific Coast Tour from January 15th to March 17th, 1910

REPRESENTATIVE MUSIC TEACHERS OF NORTHERN CALIFORNIA

During several weeks previous to the publication of the Holiday Number we have published a notice to the effect that we would gladly accept information regarding the work of the advertisers in this paper and give them space in this number. We also set forth in this notice that anyone desiring a picture to accompany such article could do so without expense if he furnished us with the half-tone. We announced that such information should reach us before December 1st. We not only published such notice continuously since October first, but mailed a copy of the notice with every bill on November 1st and December 1st. From eighty notices thus mailed we received about ten replies, showing that our advertisers would not take the trouble to write us a few lines about their work. In this way we were compelled to write all these notices ourselves, and for this reason we could not get them ready in fime for the first edition of this Holiday Number. We publish herewith our voluntary tributes to the advertisers' efficiency and hasten to explain that the following names were not omitted from last number because we consider them less important, but because we simply were unable to get the copy ready by reason of the failure of the subjects of these sketches to send us copy before December 1st. We are arranging these notices in alphabetical order to prevent any accusation of favoritism.

ADELSTEIN, SAMUEL—There is hardly a musician residing in San Francisco who is better known at home and abroad than Mr. Adelstein. His artistic work has made him distinguished wherever mandolin music is cherished, and his playing reveals such intense emotional character that by listening attentively his mandolin and lute performances are so typical that they resemble the sustained tone produced by a violin or cello. Mr. Adelstein's mandolin recitals are among the genuine musical events of this city and while, as a rule, we are not pleasantly affected by mandolin music, we must confess to having cultivated a fondness for mandolin playing such as it is revealed by Samuel Adelstein and his Mandolin Orchestra. Only in such an atmosphere can there be real music produced by the instrument, and we can well imagine why Anton Seidl pronounced the mandolin, lute and guitar as musical instruments under such artistic auspices. Mr. Adelstein is really the only representative and successful mandolin soloist and teacher whom we have met since residing in this city.

BARDA, MISS JOSEPHINE—Miss Barda is one of the most gifted harpists on this coast. She is a pupil of Madame Carusi, whose musicianship is only too well known in California, and John Cheshire, a leading harpist of New York. Miss Barda is a very versatile musician, who gains a great deal of experience by diligent concert attendance. She is a most conscientious artist, and both as soloist and teacher she is entitled to the utmost confidence of her pupils.

BATCHELDER, WILLARD J.—Judging from the results obtained in bringing out successful pupils Mr. Batchelder belongs among the very best of these teachers. Nearly every one of his pupils occupies a prominent church position and everyone appars in concert. Only recntly Mr. Perry, the well known basso, returning from London, stated that he was unable to learn any more than Mr. Batchelder had already taught him, and having studied under the famous Santley this acknowledgment is of especial value. Harald Pracht is another one of Mr. Batchelder's pupils who testify to his efficiency as a vocal teacher. The Batchelder Club is an organization of male voices that have in the past delighted a great many music lovers, and during the opening week of the Kohler & Chase Hall, Mr. Batchelder will give a professional pupil recital that promises to be one of the most delightful musical events of the season.

BRIDGE, MRS. A. F.—Mrs. Bridge belongs among the most successful vocal teachers in this city. She has brought out a number of very efficient vocalists, among whom Miss Atkinson may be regarded as one of the best. Mrs. Bridge enjoys a most enviable reputation, and her pupils are never tiring to sing her praises. The success of this experienced and

skillful instructor speaks more forcibly than words for her decided fitness as a teacher of singing.

CREPAUX, LOUIS—Mr. Crepaux is one of those superior musicians whom one involuntarily addresses as Master. By experience as well as practice he has solved all the intricacies of vocal culture, and has fathomed the mysteries of voice placing in a manner that makes him one of the most soughtfor vocal teachers on the Pacific Coast. He was formerly a member of the Paris Grand Opera, has gained distinction from the Academy of Music in Paris, and has published books on vocal culture that have earned the praise of the severest critics. He is the teacher of Mabel Riegelman, who is now singing at the Municipal Theatre in Stettin with brilliant success, and to him is due the excellent foundation which Miss Riegelman received previous to her departure for Europe. He understands his art through and through, and anyone who desires to secure thorough knowledge of the art of singing will never go amiss by entrusting himself to the care of Louis Crepaux.

CUSHMAN, MRS. OLIVE REED—Among the most successful and most prominent teachers in Oakland is Mrs. Olive Reed Cushman, who for a number of years has enjoyed a flattering reputation as instructor as well as singer. Her occasional pupil recitals are musical events of the very highest type, and the success of her pupils is sufficient evidence of Mrs. Cushman's competency. She is a very conscientious and ambitious musician, who has set herself artistic ideals which she is eager to emulate.

DE GRASSI, ANTONIO—Signor de Grassi belongs to the violin virtuosi who, after successful activity in Europe, have elected to seek California as a home. This young artist was the associate teacher of the famous Sevcik in Prague, and has appeared at very successful concerts at home and abroad. The Pacific Coast Musical Review has repeatedly referred to Signor de Grassi's remarkable virtuosity and his reputation is here too well established to require any lengthy comment at this time. He has opened a studio at 130 Presidio avenue, and the class of his pupils is growing rapidly, and his success is inevitable. Signor de Grassi is assisted by his talented young wife, Winifred June de Grassi, who is a capable violoniste and vocaliste. The monthly musicales which these two artists are giving are much sought by every music lover who is fortunate enough to receive an invitation.

DREW, MISS JENNIE—Miss Drew is a very enthusiastic and a very conscientious teacher. Her piano students in San Jose and San Francisco display all that knowledge which an efficient teacher is able to impart. In her occasional studio recitals Miss Drew demonstrates her skill, and her pupils never fail to do her credit. Miss Drew is also a most successful disciple of Hugo Mansfeldt.

FERBER, RICHARD—Mr. Ferber has resided in this part of the State during the last two years. He is well known as a composer throughout this country, and his works are being published by the foremost publishing houses. Mr. Ferber is a serious musician, who has fathomed the science of harmony, theory and composition in its innermost depths, and as piano pedagogue he is thoroughly at home. Besides his compositions, which are played everywhere and which are highly recommended by eminent men in the profession, Mr. Ferber is a splendid piano teacher, who has been successful ever since his locating in this territory.

GRISWOLD, MISS DELIA E.—Miss Delia E. Griswold is a contralto soloist of high achievements who has appeared with much success at several public functions during the season. She is a serious musician, who takes great pains in securing the very best results, and has gained the plaudits of all those who heard her. She is a very successful teacher, having established a class of vocal pupils which occasionally delights its many friends with the splendid results of its teacher's pedagogical faculties.

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OTHER STORES: Los Angeles, Sacramento, San Jose, San Diego, Stockton, Phoenix, Ariz.; Reno, Nev.; Portland, Oregon HEATH, MISS HELEN C.—Among the artists of the Pacific Coast, Miss Heath must be classed as one of the foremost. She possesses a delightful soprano voice, and her inborn musical talents are often enjoyed by hundreds of delighted listeners. Miss Heath is in great demand by musical clubs and at musical functions of a more serious nature. Her own concerts belong among the most successful events of this nature given in this vicinity, both from an artistic and financial standpoint. Besides her popularity as a soprano soloist at secular, as well as church affairs, Miss Heath is a most successful singing teacher, who enjoys the loyalty and confidence of a large class of students, who benefit greatly by reason of her scholarly tuition.

HOWARD, MISS EULA-There are very few of our younger artists who are so well entitled to extravagant praise as Miss Howard is. We have the utmost respect and admiration for that artist who by sheer industry and application to continued study and research propels himself to a position of prominence in the community where he or she may be active. Howard has conquered for herself a leading place among our artists by sheer force of industry and determination, backed by natural talent. Although being an artist of deeper emotional characteristics, she possesses masculine vigor in her pianistic interpretations, and she has made a reputation as a delightful Chopin interpreter. Her occasional concerts belong among the most artistic events in this community, and during her frequent visits in interior California and Oregon cities she returns inevitably with fresh laurels. During the recent A. Y. P. Exposition in Seattle, Miss Howard appeared at the big Auditorium Building and scored a brilliant success. She is equally efficient as a teacher, and her large class of pupils testifies to her ability to teach others that which she knows herself. She is one of the most successful pupils of Hugo Mansfeldt, who has taken particular enjoyment in imparting pianistic knowledge to this young prodigy

LITTLE, MISS CAROLINE HALSTEAD—Anyone who hears Miss Little sing, and who understands something about music, is immediately impressed by the authority of her artistic efforts. Possessing a voice of splendid timbre and enunciation of the most delightful purity, she certainly ranks among the foremost artists on this coast. That an artist of such decided faculties must of necessity be a very efficient instructor is but a logical conclusion, and so we do not hesitate to regard Miss Little as among the very best of our instructors and artists.

MARTINEZ SIGISMONDO—As pianist as well as teacher, Mr. Martinez enjoys the respect of every musician. He is thorough, skillful and severe in his work, and belongs to that school of artists who do not consider anything well done unless it is done with the thoroughness of the scholar. Mr. Martinez is an excellent accompanist, and his work is familiar to everyone acquainted with the musical activities of San Francisco. He is one of the best known musicians of the city.

MAURER, FREDERICK, JR.—It is almost unnecessary to tell here about Mr. Maurer's accomplishments. He is beyond doubt one of the best known musicians in California. Whenever the question of an accompanist arises, the name of Frederick Maurer is immediately upon everyone's tongue. His remarkable genius is equal to that of the best accompanists that visit this city, and his delicacy of touch and certainty of musicianly reading is a delight to all those artists who have the good fortune to sing or play to his accompaniments Mr. Maurer has beyond doubt solved the great problem of the art of accompaniment, and in this he has achieved a victory that is won but by very few artists. He is one of those musicians of whom this community has every reason to feel proud.

MONTAGNE, MISS EDNA—Among our younger pianists and teachers Miss Montagne occupies a prominent position. She is a delightful artist, whose technical skill and emotional temperament combine to make her a useful member of a concert program. She is conscientious and serious, and her teacher, Mrs. Oscar Mansfeldt, has inculcated in her all those artistic virtues for which she herself has become so well known. Miss Montagne has appeared at a number of concerts during the season, and one of her most recent successes was at a recital which she gave at Richmond on December 20th, Miss Montagne has a studio in Oakland, and has recently begun a class in Richmond, which has grown to large proportions. She is one of the most successful teachers and artists of the younger set.



EULA HOWARD
The Successful Young Pianiste.

MOORE, BENJ. S.—Mr. Moore is organist of the First Presbyterian Church in Berkeley, and also is teaching plano with more than ordinary success. He is a pupil of Hugo Mansfeldt, and his playing testifies to the fact that he has spent his time to advantage under the excellent tutilage of his eminent teacher. Mr. Moore is an ambitious young musician, whose talents and determination combine to assist him in making artistic conquests.

MURRAY, MISS EDNA—Miss Murray is another member of the younger set of our artists who has forged ahead rapidly in both her concert work and her teaching. She is a pupil of Samuel Bollinger, well remembered as one of the most conscientious teachers we have ever had, and now active at the Cincinnati Conservatory of Music. Miss Murray gives evidence of having greatly benefitted under Mr. Bollinger's tuition and having imbibed all those artistic qualities for which her teacher has become so much admired. She has appeared at various concerts lately and has made a most favorable impression. We have heard Miss Murray play recently and can testify to the fact that both from a technical, as well as musical, standpoint she meets the demands of the most fastidious connoisseur. She is a vigorous player, who has solved the artistic problems of a composition.

ORBISON, MRS. OLIVE—Mrs. Orbison has now been residing in San Francisco for something over two years. In this time she has won the esteem of a large class of pupils and quite a number of music lovers who have had the pleasure to listen to her delightful soprano voice at a number of musicales. She possesses a dramatic soprano of splendid timbre, and she uses it with an artistic discrimination that is as delightful as it is praiseworthy. Mrs. Orbison is contributing largely toward educating efficient vocalists in this city.

PRACHT, MADAME JULIE—Those who desire to obtain a thorough knowledge of the languages may be pleased to hear that Madame Pracht is teaching enunciation with the par-

Some Thoughts on Piano Buying

When you buy a Piano, you buy it for practically a lifetime. You should bring to it's selection a careful discretion.

We want every reader of the Musical Review to know that there is a new method of Piane merchandising in California, and that the new way is so far an improvement over the old that it cannot help but interest every person musically inclined.

To begin with, it's worth while to know that the biggest Piano store in San Francisco today is that of Eilers Music Company in the Eilers Music Building at 975 Market Street, situated between Hale's and the Emporium. The floor space here devoted to the sale of Pianos is larger than that given by any other Pacific Coast establishment. Here are displayed more Pianos of special construction, rare designs, and unique styles than can be found in any other store in the City.

The agencies controlled by this house embrace more well known lines twice over than are offered by any other San Francisco store. Here may be found the oldest as well as the most noteworthy makes of Pianos that are manufactured in America today.

The old time method of Piano selling, which unfortunately continues in many houses today, was simply "charging what the traffic will bear." The method of the future to be successful must be along lines that will popularize the Piano and make it, not a luxury, but a necessity in every home.

We believe that when the price of a good Piano is fixed at the point where every home can afford it, the volume of the Piano business will be increased immeasurably. Our work in forty stores upon the Pacific Coast has been to popularize the Piano; to make a good dependable Piano an essential part of every household. To accomplish this it has been our constant aim to combine quality with economy.

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In making our selection, every effort has been made to choose such makes of Pianos as would appeal to the most critical musical taste, and at the same time commend themselves for the utmost durability. The large number of teachers, musicians and studios now using our Pianos is the best proof of how wisely we have chosen.

Second only in importance to the quality of the Piano you buy is the price you are asked to pay for it. Buying for forty stores and supplying many dealers throughout the Coast States, it is reasonable to assume that we are able to purchase from manufacturers at prices that other dealers cannot secure. Shipping in tremendous quantities by the most up-to-date methods, we save largely in transportation charges and in every department of handling.

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ticular idea in view to employ the language for singing purposes. She is an excellent linguist and her son, Harald Pracht, is one of our foremost baritone soloists. He is a pupil of Willard Batchelder's, and is gradually forging ahead with astonishing velocity in the arena of vocal art on the Pacific Coast.

REEK, GILBERT—Although but recently arrived in Oakland from Roston, where he was a student at the New England Conservatory, and of the well known violinist, Bernard Listemann of Chicago, Mr. Reek has opened a class of violin students which is gradually growing, and which promises to make him well known in his new field of activity.

STEVENSON, FREDERICK—While Mr. Stevenson resides in Los Angeles we place him in this department as he really belongs to California by reason of his wide fame as a composer and thus can not be counted among the musicians of any city. He is a musician of whom California may well be proud, for his severe conscientiousness manifests itself in all his work. As a vocal teacher he has solved the most important problems, as a composer he produces the most serious works, and as a critic he publishes the most effective opinions. He is a sound thinker and an energetic educator, and his residence in this State adds much to the general musical atmosphere.

THOROUGHMAN, MRS. FRANCES—Among the more recent soloists and teachers who have located in San Francisco is Mrs. Frances Thoroughman, who has opened a studio for the study of concert, operatic and oratorio singing. That she has been immediately successful is proof of the fact that she possesses the necessary qualification as a teacher, and her pupils testify to her efficiency in no small degree at the various recitals which Mrs. Thoroughman gives at her studio. This efficient instructor and soloist has appeared on various occasions in public and has made an excellent impression by reason of her splendid dramatic soprano and her musicianly interpretations.

VILLALPANDO, WENCESLAO—Mr. Villalapando may easily be regarded as among the foremost cellists in San Francisco today. He is a musician of remarkable skill and places art above all the material benefits. He was previous to his advent in San Francisco a member of a famous string quartet in Washington, D. C., and played first cello in the Washington Symphony Orchestra, under the direction of Reginald de Koven. He has been associated with all our leading chamber music organization, and is now a member of the distinguished Mansfeld-tde Grassi-Villalpando trio which will give a series of chamber music recitals at Kohler & Chase Hall this month. He is a brilliant soloist and a most efficient teacher, and is really an ornament to our profession.

WESTGATE, MISS ELIZABETH-In the front rank of musical pedagogues in the trans-bay cities may be found Miss Elizabeth Westgate. Miss Westgate has lived and worked almost exclusively in Alameda, and the proof of her efficiency may be gathered from the fact that her name is not only familiar throughout the territory wherein she is immediately active, but throughout the country, by reason of her musical as well as literary efforts. She teaches piano, organ and theory in a manner that commands the best that is in a pupil, and the intelligent manner in which her students render their work speaks volumes for Miss Westgate's effi-She is also organist of the First Presbyterian Church of Alameda, and as such she frequently arranges musical programs which are noted for their seriousness of character as well as for the sincere and musicianly manner in which they are presented. Recently Miss Westgate has added a studio in the MacDonough Building to her work, and she has found that she did not make any mistake in this policy of expansion. Ever since the Pacific Coast Musical Review changed to a weekly, Miss Westgate has acted as its transbay representative, and as such she has given the utmost satisfaction, her critical faculties, as well as the originality of her style, forming a most valuable department of this paper. We desire to express at this time our appreciation of Miss Westgate's excellent services.

WISMER, HOTHER—For a number of years Mr. Wismer has figured among our leading violinists. At his frequent concert appearances he has demonstrated that he is a deep student of his art and that he comprehends the inner meaning of a classical composition. His technic is brilliant, and his musicianship most serious. He has recently appeared as soloist at the Taft banquet and scored quite a success. His



HORATIO COGSWELL

The Well Known Baritone and Vocal Teacher.

concerts are eagerly expected events by a large portion of our music lovers, and at the recent concert of the Loring Club he interpreted a violin composition by Frederick Maurer Jr., with much spirit and musicianly taste.

WITHAM, MRS. WALTER—Mrs. Witham has recently returned to San Francisco after a number of years of absence in Europe and Eastern musical centers, part of which had been devoted to study and part to keen observation in the matters of musical culture and education. Mrs. Witham has opened a very handsome studio, which has become the objective point of a large class of delighted students and which serves as a haven of culture to a number of eager aspirants for vocal honors.

Herold Bassett, who has just returned from a tour of Australia with Mme. Blanche Arral, shows a clipping from the Sydney Bulletin: "Last Sunday when Mme. Arral and her manager were visiting the Zoo they stopped for a moment in front of a cage containing some of the larger monkeys. Feeling some one plucking at his sleeve, Mr. Bassett turned and was confronted by a black paw belonging to a gigantic baboon. Then, having attracted his attention, man's poor relation offered his 'mitt' in greeting. For a moment he was regarded with a 'you have the advantage of me' stare, and then he was remembered with a glad remembersomeness, and the man and creature shook long and silently. 'Bars all around us and not a drop to drink,' sighed the pair in farewell unison. This baboon, along with several other animals, had come to Australia on the same ship as Mme. Arral's party and had become great friends with all aboard."

Remember that it is your duty as a good musician to honor those who have become great in their work. Sembrich appears here in three concerts, after which she may never be heard again. You have thus the rare opportunity to hear one of the world's greatest colorature sopranos of all times at the very zenith of her power. Can you, as a conscientious musician, stay away?

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NOTICE TO SINGERS

Rehearsals for the great Bach Festival are taking place every Monday evening at Christian Church, Corner Dana Street and Bancroft Way, in Berkeley, and anyone sufficiently interested in the works of Johann Sebastian Bach to study the same thoroughly and participate in an Annual Festival, given in his honor, and for the purpose of permanently establishing the worth of his great Music in California, are invited to become members of the Bach Choir. Address Miss Lillian D. Clark, Secretary of the Bach Choir, 1522 Spruce Street. Berkeley, Cal. Phone Berkeley 3294.

IF THERE ARE SUFFICIENT APPLICATIONS FOR MEMBERSHIP FROM OAKLAND AND SAN FRANCISCO, REHEARSALS WILL BE HELD IN BOTH CITIES EVERY WEEK.



New York, Dec. 20, 1909.

Dear Mr. Editor: Won't somebody please invent a muzzle for the chattering mappies who go to the theatres, concerts and operas and make an otherwise enjoyable entertainment unbearable by reason of their inane remarks? Is there no balm in Gilead? The other evening I went to the Manhattan to hear Faust and in front of me was a very young and callow youth with two buds, one on either side. When Vicaria, who played Siebel, came on the stage, one of them leaned over and remarked for the benefit of both her friends and those in the immediate vicinity, "What a large nose she's got; I don't like her as well as X," "Did you hear X in that part?" etc., etc. ad. fin. This was kept up all during the performance until those in the immediate neighborhood were disgusted. A running comment was continued on the personal appearance of each artist, their life, dress and customs, said and what they thought and did. When their tongues were silent for a moment their jaws were busy with a wad of gum. "Tis a mad world, my masters!

Henry Fischer, whose virile writings on the American have been read with dismay by some and pleasure by others, will send the following out tomorrow:

American Millionaires Trying to Kill American Genius.

A pretty spectacle this: The dozen or more American millionaires, headed by two alienists, trying to kill American genius. The genius is Oscar Hammerstein of course and his enemies are the gentlemen backing the Tammany Hall of Music, known to the public as the Metropolitan Opera House. The Tammany Hall of Music hasn't had an original idea since Grau, or to give the devil its due, since Heinrich Conried launched Parsifal, and during the present season it is given over entirely and exclusively to clumsy and stupid imitation of the idea conceived by Hammerstein. Hammerstein acknowledges that he made a mistake in supposing that New York cared for opera comique, but he had no sooner mentoned this form of entertainment, when the Tammany Hall of Music announced its adoption. Hammerstein shelved his opera comique, but the Tammany Hall of Music will keep it up until the dog days—its millionaires paying the bills.

For years Hammerstein has attracted vast audiences to his Sunday concerts by the engagement of special artists, the therefore high priced Messrs. Dippel and Gatti Gasazza, legpullers-in-ordinary to the American million coterie, discovered on the last Sunday in November 1909, that none but artists outside the ranks of the Tammany Hall of Music can be expected to draw a corporal's guard to the Opera House Sunday nights. Mr. Hammerstein had no sooner thought of erecting an opera house in Brooklyn when the said leg-pullers-in-ordinary hired a Brooklyn theatre for many years in advance for the sake of reducing Hammerstein's possible financial success. The same thing happened with variations to suit the locality in Philadelphia, Chicago, Baltimore, Washington and other places. The high priced Messrs. Dippel and Gatti Gasazza evidently do nothing and think of nothing but attempts to down Hammerstein, who will no more down than the late lamented Banco's ghost. Of course that Messrs. Dippel and Gatti Gazazza never had and never will have an original thought, is their concern. If I had the legs to pull which are at their disposal, perhaps I would lay down as they do and let Oscar Hammerstein do the hustling, but what about the American millionaires professing to "promote Art for Art's sake," sitting by idly when their agents produce nothing, think nothing, and dream nothing, but throwing rocks into the path of the rival manager who does produce, does think and does plan. Last season Hammerstein was alone to acquaint the American loving public with the latest successes of grand opera. He has done and will do the same during the present season, yet the agents of those art loving millionaires are allowed to interfere with the financial end of his undertakings in every possible way. True this attitude proves Messrs. Dippel and Gatti Gazazza mighty small potatoes, which may be a blessing in the long run, but it hardly justifies Messrs. Vanderbilt, Morgan, Clews, etc., to pose as promoters of art.

If the president of the New York Central railroad engages a traffic manager, does he expect him to employ all his time, or any of his time, trying to imitate and thwart the methods of some freight carrying steamship line? The Tammany Hall of Music is not "in it" with the Manhattan Opera house manager as a producer of successes, it has no novelties save such borrowed from Boredom, yet Messrs. Vanderbilt, Morgan, Clews, etc., seem to take particular comfort in the knowledge that occasionally it reduces Mr. Hammerstein's receipts by a couple hundred dollars—which noble achievement for the promotion of art costs Messrs. Vanderbilt, Morgan, Clews, etc., thousands or ten thousands. What is this policy leading to? Principally empty benches in the Metropolitan and in the New Theatre. When Caruso sings, you can buy an orchestra stall, marked five dollars, for a dollar or seventy-five cents on the sidewalk and even then the house is but half full. The New Theatre, owned by the same millionaires, is no more fit to produce grand opera in than my bathroom, yet to hurt Hammerstein. Werther and similar sleep and profanity-provoking grand operas are given there to a handful of invited guests week after week, which is a very small business for "Art promoting" gentlemen like Messrs. Vanderbilt, Morgan, Clews, etc., to be in, is it not? Of course Messrs. Vanderbilt, Morgan, Clews, etc., hate to be told that their artistic leg is pulled for no purpose at all, but the sooner they wake up to the fact that every cent of their money goes to fight Hammerstein instead of being to "promote art," the

Max Heinrich devotes considerable space in the Musical America about the foolish remarks of the teacher who could make students (?) sing either with or without brain. Why use a steam hammer to kill a fly?

It is sometimes a query where they dig them up. Is it after all true that it is a case of pay your money and take your Several nights since there appeared at the New Theatre, in a secondary role, it is true, an artiste named Maubourg, who essayed the role of Mlle. Lange, with more or less success, which depends on the way you look at it. Far be it from me to wield a hammer unnecessarily, but when artists of the first rank are overlooked and such as Maubourg put on, then it is time to rise and rend the atmosphere. Last summer this artist was singing in a suburban theatre of Brussels, and was such a decided handicap in any role she essayed in Russia, owing to her gaucherie, that the hardest work she did was to draw her pay. As she was playing second to Alda, to whom the critics have never tired of handing out a roast, she escaped easily, but it seems sometimes as if the charges made against the management by the American are not groundless.

Some time since I wrote you that the opera comique season was bound to be a failure, and the results have proved that I was correct in my judgment. Mr. Hammerstein found out very quickly that the public did not take kindly to the idea, and like the master player that he is, promptly shifted the incubus over to the Schuberts, who have taken them out on a barnstorming tour through Canada. The Metropolitan has not yet discovered the fact that it requires nicer, I use the word in its true meaning, actors and singers for the portrayal of opera comique and operettas than it does for grand opera. By dint of much paper, and their large subscription, they have managed to fill the house, but as a drawing proposition it has been a failure.

Nordica and Careno gave a joint roital at the Carnegie Hall yesterday afternoon with success. Mme. Careno received an ovation when she appeared, and the same was extended to Mme. Nordica. Mme. Nordica also gave a recital with Pepito Ariola in Brooklyn recently with some success. Once Nordica alone would draw a full house, but the old order changeth and giveth place to the new. Here more than elsewhere. There seems to be an insatiable craving for something "new" and any kind of a freak can get a house where true art may languish. To a certain extent the managements are to blame, as they have essayed everything from skirt dancing to dancing without skirts to try and stimulate the jaded taste of the musical public.

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HARRY LAUDER AT DREAMLAND RINK-It is seldom that an artist of world-wide reputation visits this country without being seen outside of New York, but Harry Lauder, Scotland's idol and undoubtedly the world's greatest comedian, is the exception, and nine weeks were played last season without an appearance save in the Metropolis. This year he was brought back by William Morris, Inc., with the prospect of playing only in New York, with the exception of only a single week at the Morris houses in Boston and Chicago. Later a hurried tour of the principal cities from Toronto to the Pacific Coast was decided upon, and four weeks set aside, of which time San Francisco has been fortunate enough to secure one, commencing Monday night, January 10, with performances every afternoon and evening thereafter, including Saturday, January 15. As no theatre could be found in the city commodious enough to accommodate the thousands from San Francisco and the interior who want to see and hear this Scotch celebrity, Dreamland Rink, on Steiner street, near Sutter, has been secured and will be temporarily transformed into a comfortable auditorium.

Lauder has created an even greater furore on this side of the water than in his native land. He is something more than a fad, for a fad is a matter of the moment, and when one has once seen Harry Lauder he is forever an admirer of the genial little Scotchman who is today the highest salaried artist on the stage. Better than that, he is the cleverest and his singing is a thing of delight. There is a rollicking go and dash to his work that is a real treat and in the sincerity of his humor lies his chiefest charm. He is not a salaried artist earning his pay. He sings as though he meant every gesture, and he does, for the songs are Lauder-set music and So vivid is the impression that he creates that long after Lauder has gone the lilt of his music rings through the brain and one can see in imagination the quaint figure of the little Scotchman, the roguish twinkle of his eye and hear again the infectious laugh that is infectious because it comes from the heart and not from the lips alone.

Mr. Lauder heads a company of American and European artists, each of whom is ordinarily a star, including Julian Eltinge, who is without a peer in his line, and a special orchestra is carried, which is under the baton of Mr. Lauder's personal director, Mr. Charles Frank. On account of the immense size of Dreamland, the scale

of prices has been arranged to fit all purses, ranging from fifty cents to two dollars for reserved seats, and the sale will open Monday morning at Sherman, Clay & Co.'s, Sutter and Kearny streets.

THE ALASKAN AT THE SAVOY THEATRE-Ezra Kendall and his clever company of players will make their last appearance at the Savoy Theatre in "The Vinegar Buyer" this Saturday afternoon and evening, and commencing with a special matinee Sunday, with the usual matinees on Thursday and Saturday, the new "Alaskan," fresh from the triumph of a five month's run in Chicago, will begin an engagement limited to one week. This is one of the remodeled enterprises which has been found to take in the things which theatregoers seek-good fun in abundance, music which ranges from the romantic to the lively, and smart stage management. Since "The Alaskan" was presented in San Francisco it

has passed into the hands of Richard F. Carroll and Gus Weinburg, eminent comic opera comedians, who were commissioned to freshen the book, swell the comedy parts and give the show more "speed." They had to reckon with a musical score which is ornamented with several really fine numbers, all of which were saved, and they wrote several new specialties which went a long ways to giving "The Alas-kan" a flying start in Chicago. Chief of these is "Snowballing," a feature that has caused unlimited comment. To snowball with the Eskimo girls came to be a privilege, and a rare one, in Chicago. The snowballs are of light yarn, and, although they can be thrown over fifteen rows of seats, they cannot even dislodge a man's eyeglasses. The combats became so strenuous during the Chicago run that it took the combined efforts of the Chicago and New York Baseball League to drive the Eskimo girls to cover for the first time. number has never failed of half a dozen encores.

Richard Carroll, well remembered as a brilliant comedian here during the palmy days of Fischer's Theatre, plays a theatrical manager with a troupe on his hands, and Mr. Weinburg portrays a German naturalist in charge of a wealthy niece, on an exploration tour of Alaska. The other essential characters are assumed by Detmar Poppen, who plays "Totem Pole Pete"; John R. Phillips, the hero of the story; Atwater, Jessie Stoner, the heroine who has "grub-staked" the pals, Atwater and Totem; "Kuko," an Eskimo girl, destined to surA New Record by Blanche Arral



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render to the wiles of the theatrical manager and played by Etta Lockhart, and John Rose, who impersonates a polar bear. "The Alaskan" was written by Joseph Blethen, a Seatbean. The dashard the newspaper man, and Harry Girard, who composed the music. The first act shows the collapse of an overworked claim and the departure of the broken-hearted prospectors; the second act shows their rejuvenation and the completion of the love story. The piece has ample color in its scenery, its costuming of furs and its other glimpses of the frozen North show a remarkable sledge team of five Alaskan dogs, walrus hide canoes and other interesting things. While this flavor gives "The Alaskan" distinction, there is a genuine bid for favor from those whose ears are ticklish and whose feet can go tap-tap-tap in the interpolated songs, written by Mr. Carroll and Mr. Weinburg.

"The Wolf," Eugene Walter's remarkably strong play of life in the Canadian wilderness, will follow "The Alaskan" at

the Savoy Theatre.

ARTHUR CUNNINGHAM ENGAGED IN NEW YORK-Arthur Cunningham has been engaged by the Shuberts for one of the leading roles in the new comedy with music, "One of the Boys," by Rida Johnson Young, in which Lulu Glaser is to star. Cunningham's last appearance in New York previous to this engagement was with Fritzi Scheff.

The board of directors of Sherman, Clay & Co. and Mr. Wm. D. McCann were the guests of L. S. Sherman at the Palace Hotel opening banquet on Wednesday evening, Dec.

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ALICE LLOYD'S TRIUMPH AT THE ORPHEUM-The im mense success achieved by the dainty little singing comedienne, Alice Lloyd, at the Orpheum, is almost without parallel in the history of this city's vaudeville, and the announcement that her engagement cannot be prolonged beyond next week will be received with general regret. The program for the coming week, while retaining Miss Lloyd for its chief feature, will nevertheless contain a number of novel acts that are sure to reach across the footlights. Those sterling and popular dramatic artists, Franklyn Underwood and Frances Slosson, will present the diverting comedietta "Dobbs' Dilemma"; the Basque Grand Opera Quartette French "Doors Differming; the basque Grand Opera quarteete French vocalists, who dress in Alpine costume and render with splendid effect numbers from "Il Trovatore," "Martha," "Frou Frou D'Amour," and other favorite operas; Belle Davis, who was the first to introduce the catchy ditty, "He Certainly Was and Fox and F Good To Me," and her colored pickanninies, and Fox and Foxie's Circus, which introduces, beside Fox, a capital comedian trained dogs, cats and Foxie, the smallest horse in the world, will be the new acts that are sure to hit the popular taste. The marvelous Klein Family, Germany comedy cyclists, whose engagement was interrupted by the Orpheum Road Show, will return for next week only, which will be the last of those funny clowns; the Permane Brothers and also the famous English eccentrics, The McNaughtons. The motion pictures, which will conclude the performance, will be well worth while.

The Pacific Coast Musical Review is in receipt of an invitation from Kohler & Chase to be present at the opening of the new Kohler & Chase Building and Recital Hall, at O'Farthe new Nonier a classe Building and Netket street, on Satur-rell street, near Grant avenue and Market street, on Satur-day afternoon, January 1st, from two until half past five o'clock. There will be an orchestra under the direction of Sir Henry Heyman, and refreshments will be served to the guests. This paper is also in receipt of three invitations to various musical events to take place in the new recital hall various musical evening to care place in the first various flushed evening. January 3rd, and ending Saturday evening, January 8th. The three invitations which we hereby acknowledge are for the following events: A Piano Recital to be given by Herman Genss, assisted by Miss Grace Brown, contralto, on Monday evening, January 3rd; a Recital to be given by Madame Eileen O'Moore, January Stu, a Recital to be given by Mann-Blow, mezzo soprano, on Wednesday evening, January 5th, and a Recital to be given Wednesday evening, January 5th, and a keenal to be given by the Minetti String Quartet on Thursday evening, January 6th. We are informed by Mr. Willard Batchelder that on Saturday evening, January 8th, his advanced pupils will give a professional song recital. This will indeed be a very auspicious opening for this charming concert hall, which promises fairly to become one of the most popular concert audi-toriums in San Francisco. A detailed description of this new hall and the Kohler & Chase Building will appear in next weeks' issue.

A short time ago F. W. Stephenson, Secretary of Sherman, Clay & Co., celebrated the twenty-fifth anniversary of his association with the firm and the board of directors of that prominent music house officially acknowledged this event by arranging a luncheon for the beneficiary. On this occasion Mr. Stephenson was presented with a silver loving cup, adequately inscribed, and L. S. Sherman, President of Sherman, Clay & Co., made the following remarks:

"The occasion of this gathering at luncheon today is to commemorate, in a way, an important event in the life of Mr. Stephenson, and it is also important in the business life of Sherman, Clay & Company. This event, we are pleased to recognize at this itme, is Mr. Stephenson's twenty-fifth anniversary with our house. These quarter century milestones in our work-a-day world are not of such frequent occurrence as to permit them to pass unnoticed. Mr. Stephenson, in behalf of the board of directors of Sherman, Clay & Company, I now present to you this loving cup as a symbol or emblem of the kindly feeling we entertain for you, and of our sincere ap-preciation of your many years of faithful service with us. It is greatly to your credit that you have risen in the service of our house from the lowest rung of the ladder to the respected position of secretary of our corporation. During these years of your faithful service, our house has enjoyed its greatest prosperity. We know that you have served us to the best of your ability, and you have also shared in our joys and adversities with a loyalty that disclosed your earnestness of purpose. If material compensation for our efforts in this life were based upon honesty alone, I believe that no person living would have a larger income than yourself.'



JESSIE STONER
Leading Lady With "The Alaskan," Coming to the Savoy
Theatre Sunday Afternoon.

The San Francisco Center of the American Music Society will give its initial concert at the First Congregational Church, corner Post and Mason streets, on Friday evning, January 7th. A most interesting program has been prepared for the occasion. The soloists will be Mrs. M. E. Blanchard, contralto; Lowell Redfield, baritone; Signor Antonio de Grassi, violinist, and Eugene Blanchard, pianist. Besides these soloists there will participate the Golden Gate Quartet. Among the most important features of the program will be the presentation in this city for the first time of Chadwick's Piano Quintet, which will be performed by Hans Konig, violin; Charles Heinsen, viola; Arthur Weiss, cello, and Arthur Fickenscher, piano. The members of the San Francisco Center of the American Music Society will receive their announcements and tickets by mail. No one but members are admitted to these concerts. The object of this society is to introduce the works of American composers.

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IMPORTANT NOTICE.

Note-The Pacific Coast Musical Review has been increased to 24 pages, which size will occasionally be augmented to 32 pages. This enables the management to add several new de-partments. The threatrical department occupies two full pages, and contains straightforward, unbiased and honest reviews of every theatrical performance of merit in San Francisco. These critical opinions, which are not controlled by the business office, will serve as a guide to our readers in Oakland, Los Angeles, Portland and Seattle, and all interior cities of the Pacific Coast, in case these cities should be visited by companies first appearing in San Francisco.

Besides this reliable theatrical de-

partment, the Pacific Coast Musical Review contains a page of late European news, and a page of the most important musical news from leading Eastern centers. The Los Angeles, Oakland, Berkeley and Alameda departments are continued as usual, while more attention is being paid this season to Portland and Seattle.

In this 24-page issue advertising pages will be limited to 12 pages, and anyone applying for space after these 12 pages are filled must wait until a vacancy occurs. Special advertising rates can only be secured by those who keep their advertisement in these columns during the entire year. Those who desire to withdraw their advertisement during the two summer months must consent to pay a higher rate. Rates on this page will be IN CASE OF ANNUAL CONTRACTS: One inch, \$1.00; one-half inch, 50c, and "Musical Directory," 25 cents per issue.



The first edition of the Holiday Number being to a great extend devoted to pictorial and biographical articles, a number of musical evnts worthy of mention had to be kept over until this second edition. Therefore, while these events may not be strictly new, they were of too interesting a character to be omitted altogether, and so we take pleasure in reporting here all those affairs which did not appear in the last issue.

KREISLER'S SECOND CONCERT—The Thursday night program, December 16, of Fritz Kreisler, violinist, did not differ in essentials from others previously given by this noted artist and skilled performer. Judged by its effect on the audience it was a success. Measured from a critical standpoint, it was a complete exposition of all the requirements that go to make up a perfect technique. In no regard was there an appeal for anything except musicianly understanding on the part of the listeners. Probably no heart throbbed any faster who listened attentively to Kreisler, but admiration continually grew at prolonged evidences of great skill and clean-cut playing of the selections that Kreisler got out for his program. The most characteristic playing of any one number, characteristic being used in a way to denote individually, was the Gavotte in E major, by Bach, to which the accompaniment was written by Schumann. The program included two numbers by Kreisler, which did not suffer by comparison with some other compositions on the program. While there was not much that had not been heard in San Francisco at previous appearances by Kreisler, there was sufficient variety to make the entertainment interesting to all students of violin music. The set program was as follows:

1. (a) Suite E minor, Prelude, Adagio, Allemande, Gigue (Bach), (b) Prelude and Gavotte E major (Bach), accompaniment by R. Schumann. 2. (a) Andantino (Padre Martini, 1706-1784), (b) Scherzo (Dittersdorf, 1739-1799), (c) Menuet (Porpora, 1686-1766), (d) Sicilienne et Rigandon (Francoeur, 1698-1787), (e) Variations on a Gavotte by Corelli (Tartini, 1692-1770). 3. (a) Menuet (Debussy), (b) Havanaise (Saint-Saens), (c) Caprice Viennois (Kreisler), (d) Tambourin Chinois (Kreisler), (e) Twenty-fourth Caprice (Paganini). 4. Airs Russes (Wieniawski).

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DAVID H. WALKER.

KREISLER'S THIRD CONCERT A FEAST—Fritz Kreisler has come and gone, but the rare charm of his genius will linger and live behind him, perhaps throughout the lifetime of some of us, for he has given refreshment to weary spirits and food to hungry souls. It is difficult to speak of his art as apart from the man Kreisler—they are indeed inseparable. There is this difference, however, there is no intrusion of personality to mar the purity of this art—Kreisler is his art, but the art is not Kreisler. Seldom does one hear an artist in whom there is nothing wanting. In Kreisler there is nothing to be added, nor anything to be eliminated; he feeds, satisfies, and makes one more sane and wholesome, imparting fresh faith in the goodness of things.

Permeating and predominating his entire art is the wonderfully human note. It is always there, in sustained tone or flowing melody—the note of sympathy and comfort. If art is great in proportion as it embodies the natural, then Kreisler is peerless. We recall no artist who possesses such relaxation of technic. Truly, as he himself has said, technic and expression cannot be separated—they are one. Kreisler accomplishes feats that leave one breathless, but never for effect does he use these. He is always sincere. The cadenza becomes an inherent part of the composition not for display, but rather as indispensible to the whole.

The classics from 1630 to 1770 form an important part of the Kreisler programs. Couperin, Gluck and Tartini have appeared each time. These classics the master clothes with unsurpassable beauty; there is the stateliness of simple line, but a certain naive charm is ever peeping out. Kreisler is very subtle, too, with his tints and shades. Shall we ever forget the scintillating beauties and the witchery of the



HARRY LAUDER

The Famous Scotch Comedian and Singer Who Will Head His All-Star Company at Dreamland Week After Next.

Devil's Trill? The grandeur of the Vieuxtemps concerto only enhanced the beautiful Gluck melody which followed, and each number, down to Chaminade's fascinating Serenade Espagnol, was a setting for the master's genius. Two of the most unusual numbers were the old Vienna Valses, and Kreisler gave to them all their native glory. The first one fascinated with its languor and melting curves, and the irresistible rhythms in the second set one's heels tapping in spite of himself. Kreisler's tone! One becomes steeped in it as in a flood of color. Depth or breadth will not describe it. It sings, surpassing even the voice, and its quality is surely the crushed essence of the human heart. Those fortunate ones who attended this last concert Sunday afternoon met a fine spirit, giving freely of itself, laying bare its emotion for our enjoyment—let us hope for our betterment.

DAISY GOODMAN SHERMAN.

KREISLER'S FOURTH AND LAST CONCERT—Although the extra concert by Fritz Kreisler took place a day after Christmas there was a large attendance and the music lovers demonstrated the fact that they had not become surfeited with the master violinist's brilliant art. The program on this occasion was more modern in character and revealed the virtuoso in a bravura role rather than in the usually romantic atmosphere that surrounds his programs. He was in excellent form and from the magnificent strains of the Bruch concerto to the ever popular notes of the Dvorak Humoresque, Kreisler sang upon his instrument with the freedom and abandon of a genius. There is not much to be added to what has already been said, except that the concluding concert was as artistically and as technically gratifying as everyone of the preceding events.

To miss the concerts of Madame Sembrich means to neglect a solemn duty imposed upon everyone enlisted in the cause of true music. Respect, homage and affection is due every great man or woman, and those who refuse to bestow these well deserved tokens of esteem are not worthy of the cause which they have selected to espouse.

PACIFIC COAST -Musical Review-

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VOL. XVII, No. 15

SAN FRANCISCO, SATURDAY, JANUARY 8, 1910

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IMPORTANT NOTICE

Office Hours from 3 to 5 o'clock every afternoon except Tuesdays and Saturdays. In case of unforeseen absence of editor during office hours, leave note on desk making appointment. Always leave name and address or telephone number.

ADVERTISING RATES:

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One Time	Per Week.
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One Inch (on Page 15) 2.00	1.50
One Inch (on Page 21) 1.50	1.00
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Musical Directory	.25

MUSICAL CALENDAR.

Marcella Sembrich January 9, 13 and 18
Lyric Quartette Pop Concert
San Francisco Choral Society Dreamland, January 20
Georgiana Strauss, Contralto January 27
Mansfeldt-De Grassi-Villalpando Trio. Jan. 24, Feb. 17 & Mar. 17
Myrtle Elvin (Pianiste) February
Teresa CarrenoFirst Week of February
Madame Schumann-Heink
Mme. Tilly Koenen (the famous Dutch contralto)March
Pepito Arriolo (the Spanish child Pianist)
Maud PowellApril
Flonzaley Quartet (in Chamber Music)April
Damrosch Symphony Orchestra and Isadora DuncanMay

THE PROBLEM OF ADVERTISING.

There seems to be such a variety of opinions regarding the advisability of a teacher or artist to utilize the columns of a musical journal for purposes of advertisement that it becomes necessary from time to time to set forth in as comprehensive a manner as possible the real significance and purpose of such advertisements. While we fully realize that we never shall be able to convince every member of the musical profession of our way of looking at this problem, we feel that these educational talks on the subject of advertising will open the eyes of many young members of the profession who have listened to their own disadvantage to the council of those whose bigotry does not permit them to look at things in a liberal spirit. And if in these occasional excursions into the field of the exploitation of judicious advertising campaigns we succeed in putting but one young teacher or singer upon the right track, we feel that our efforts have been worth the trouble.

Before we delve into the more complicated aspect of legitimate advertising we desire to put the question as to whether or not the members of the musical profession, the students and the music lovers deem it to be an advantage to the art to have a class journal that presents the musical news, musical criticism and local musical activity in a clear, interesting and intelligent manner. And in passing it may be noted that such a journal serves at the same time as a weapon of defense to the profession when daily papers, through the folly of shallow minded reporters, take pains to represent the musical profession in a ridiculous and laughterprovoking manner, such as was recently indulged in by a member of the Call staff, who seems to consider the musical profession as especially good material for joking. Of course no one objects to good-natured fun. but to present teachers of good reputation, who are trying to gain the respect of their pupils, in a manner so as to encourage ridicule may cause the reader a fit of laughter for the moment, but it may also lose the teacher the respect of his pupil forever.

We are well aware of the fact that neither the San Francisco Call nor the reporter intended to injure the musical profession by making fun of the president of a well known conservatory and the teachers, with whom he had a difference of opinion. Nevertheless, the musician is already so much a butt for bad jokes and the victim of ill-placed humor that it needs very little nowadays to make of him a caricature. Suppose the press of San Francisco would begin a persistent campaign of ridicule among the teachers of the public schools. How long do you think would it last until every public school pupil would take advantage of such ridicule and treat his teacher with disrespect? The American youth is already given a great deal of license in the matter of his attitude toward his elders, and if the newspapers, through some misconceived ideas of fun, assist in this license it will not take very long until the music student will lose his respect for his teacher. The average reader and newspaper man does not look upon this matter in a serious light, and possibly considers these remarks as somewhat over-pessimistic, but we have had personal experience in these matters and know how easy it is to begin a campaign of ridicule that once started will take the most unexpected turns. It is difficult enough to maintain the dignity of the profession among the public at large without interference on the part of the newspapers, and the musical profession suffers enough through misplaced ridicule without being persecuted by the press in addition.

Now, if the profession and the music lovers believe that an official organ is necessary in the attainment of musical culture then they must also consider that it is necessary to maintain such a journal by judicious financial support. This is now the ninth year of the existence of this paper in California. It is easy for teachers to gauge the benefit to be derived from a musical journal by comparing the conditions as they exist today in the teaching circles with the conditions as they existed ten years ago before this paper made its appearance. We desire especially to call the attention of our advertisers to their own activity. Let every advertiser in this paper compare his income of ten years ago before a musical journal was established with his income of today and see for himself whether or not

there is a distinct sign of improvement. Let Will L. Greenbaum look up the records of ten years ago in the matter of concert attendance of great artists and see whether since the publication of a musical journal there has not been shown a decided increase in the annual receipts of concerts.

It is true we have no symphony concerts as yet; but this is not so much the fault of a musical journal as it is the fault of general conditions which have not as yet produced the right man to take the trouble to launch a project of this nature. Besides, we have not yet succeeded in securing the necessary endowment for the erection of an adequate concert hall. As long as San Francisco does not possess a concert hall—a home for music-it is absolute folly to talk about symphony concerts, because without a home there can never be any stability in affairs of this nature. Still this paper will eventually be instrumental in securing for San Francisco both a concert hall and a permanent symphony orchestra. But we will never editorially encourage any enterprise of a symphonic nature unless it includes positive guarantees that with it goes the building of a concert hall and an effort to secure a permanent symphony orchestra.

Now then, if our readers have appreciated our efforts to give the Pacific Coast a musical journal that works toward accomplishing big things, if our readers appreciate our sacrifice in getting out annual editions like the recent holiday number, if our readers desire us to increase the volume and information departments until it reaches the same proportion as any other musical journal in the world, then they must believe in advertising, for without the same no such a journal is pos-We have devoted nearly nine years of our life to the establishment of a musical journal such as we deem it adequate for the interests of this coast. About fifteen thousand dollars have been sunk in this paper before it became a paying institution. Weeks and months of worries and wakeful nights supplemnted the financial loss, and after devoting eight years of a lifetime to such an enterprise without a whimper, without a complaint and without asking for charity, we claim to have a right to approach the musical profession upon the subject of contributing its financial aid toward enlarging this paper to a size adequate of the musical importance of this territory.

It is true that the subscription list of this paper has grown considerably of late. But you must remember that every time the subscription list jumps up one thousand, we have to print one thousand extra papers every week or fifty-two thousand papers every year. After the first three or four thousand papers the Musical Review costs about four cents a copy to print. The annual subscription is two dollars, or less than four cents a copy. From this it will be seen how necessary the advertising department becomes. We are now employing a campaign by which it is possible to bring the Pacific Coast Musical Review into every home in California during the course of a year, and we will continue this campaign until we have secured ten thousand subscribers in this State. We would like to have the assistance of the musical profession through the means of advertisements in order to accomplish this, but we will accomplish it as certain as we brought the paper to its present position of prestige and influence and popularity during a time of far greater obstacles than we expect to encounter during the years to come. It would cause us a certain amount of

gratification if the members of the profession, by their generous attitude, would lighten our burden, but on the other hand, we will not bear them any malice if they expect us to fight their battles singled handed.

If you scan the pages of the recent holiday number you will find that there are represented at least one hundred advertisers. It is gratifying to us that so many serious members of the profession realize the necessity of a musical journal. For the fact that one hundred advertisers use this paper as a medium proves that this following alone represents at least one thousand readers. If you add thereto the people who read the papers while buying music at the various sheet music departments, those who read it at the Public and Mechanics Institute libraries, those who see it exhibited at music studios and physicians offices, those who buy it by single copies and those who see it in the home of friends, you have here a circle of thousands of readers throughout California who do not subscribe for the paper, but who still read it, and at the same time read the advertisements. And here we do not include at all the thousands of people who pay for it every year. It is therefore not too much for us to claim that as an advertising medium for musicians and music houses this paper stands alone on the Pacific Coast.

But the advertiser does not only receive the actual space which his contract calls for. We also give him the use of our reading columns. We give him the space for pictures. We give him the use of the front page. And in this utilization of the reading columns we treat the artist, the teacher and the music dealer all alike. We review the concerts of deserving artists irrespective of their advertisements. The only restriction we make is that in the event of a public perfor mance, where admission is charged, we will not publish an advance notice unless there appears at the same time an advertisement or the advertisement of someone connected with the affair. We do not make this restriction because of mercenary reasons, but purely because of a protection to our advertisers who would not have any advantages over non-advertisers, if we permitted everyone to use this paper as an advertising medium free of charge.

A week or so ago the editor of the Pacific Coast Musical Review was called to the telephone by a lady who would not give her name, but who stated she was a subscriber of this paper. She asked whether we considered a certain conservatory here as a good institution to send pupils to. We answered her that we did. Thereupon she replied that she thought we did not consider such institution worthy of consideration, as we omitted it from our article on "The Music Schools of California." We assured the lady that these articles were "Christmas Presents" to our advertisers, and that the music school in question, not being an advertiser, was not entitled to any present. Anyway, this goes to show what an effect this journal has on the general public when the mere omission of a name of a school almost caused someone to withdraw certain pupils from it. Now then, if such omission is noticed it goes to show that the paper is read very carefully, and that those who do advertise receive benefit from their advertisements.

Regarding the wrong idea prevalent among one or two teachers that advertising is undignified, we desire to ask them whether it is undignified on the part of

artists like Sembrich, Schumann-Heink, Dr. Wullner and Tilly Koenen to advertise, and if it is not undignified for these artists it certainly can not be undig nified for anyone teaching here. Hardly any physician of repute fails to advertise in a medical journal. If you do not believe it, ask for a reputable medical journal and find out for yourself. And there is no profession more jealous of its ethics than the medical profession. The physicians understand that it is necessary for the eventual benefit to their profession to support a medical journal. The musical profession should long ago have discovered the necessity of a musical journal. Now, while every weekly or daily paper has an opportunity to secure advertisements from all sources a musical journal must depend upon musical advertisements only. Now, if it were too undignified for a teacher to advertise, a musical journal would have to be almost entirely without advertisements, and as such a state of affairs is impossible, it follows that those teachers who do not believe in advertising really do not believe in musical journalism, and yet most of them are more eager to benefit through a musical journal than all those who do advertise.

The trouble is that teachers, like physicians, draw distinctions between advertisements that cost something and between advertisements that cost nothing. The latter are supposed to be dignified, the former are voted as being undignified. This paper has been approached by nearly every teacher who does not believe in advertising to insert pictures of pupils, advance notices of concerts, reviews of concerts, recital programs, etc. All of this is virtually an advertisement. And yet you will find these very people throw up their hands when this paper should ask them to insert a regular professional card in its columns to enable it to give them the recognition which they so, much desize. If we were satisfied that the Pacific Coast Musical Review, as it now stands, were a satisfactory medium which represented the musical interests of the far West in a manner adequate to their importance, we would not need to ask co-operation on the part of the profession. The paper brings us a very handsome income just now. But we believe that this paper should be at least thirty-two pages in volume and should contain educational articles of vast importance. We would like to have a staff of reporters who would report every event of merit on this coast, and we want to pay those staff writers a salary commensurate with their work. While we consider this paper satisfactory for present conditions, we do not consider it satisfac tory for the days to come, and we want to edit a thirtytwo page musical journal by October 1st, 1910, or by the time of the tenth anniversary of the foundation of this journal. For this we need the cooperation of the musical profession. Insertion of advertisements is one way. There is another way, which we will discuss at another time.

David S. Davis, formerly cantor of the Temple Sherith Israel, has abandoned the field of sacred music and has appeared recently in a song recital at Mendelssohn Hall, New York, with gratifying success. He is now devoting his time exclusively to concert and oratorio work.

At the time of her previous visits to San Francisco, Mme. Sembrich experienced unexpected reverses at every time. At first her husband was sick, then there occurred a death in the family, and finally there was the earthquake. Now that San Francisco had contributed three times to the Diva's disconfiture, it is to be hoped that the fourth time the "hoodor" will be eliminated and Madame Sembrich will appear before us in all the glory of her brilliant artistry.

INAUGURATION OF KOHLER & CHASE BUILDING

Magnificent Music Trade Palace is Officially Dedicated Amidst the Strains of Cheerful Melodies and the Congratulations of Delighted Throngs.

Several thousand people responded to the invitations mailed by Kohler & Chase previous to the official inauguration of their magnificent edifice devoted to the general music business, and also containing two stories of music studios and a very cosy and handsomely decorated concert hall. It was a brilliant idea to chose the first day of the New Year as the date for the opening of one of the most magnificent structures devoted to the music trade in the world. This is an epoch that will not only stand prominently upon the annals of the old firm of Kohler & Chase, but it will equally be remembered as the starting point of many members of the profession who either by reason of their activity in the studios or by reason of the participation in the inaugural ceremonies extending throughout the first week will have cause to remember this day with pleasure. We believe our readers to be sufficiently interested in this new monument erected in honor of music by a most enterprising firm to guide them through this palace from the ground floor to the tenth story.

The moment you enter the main floor you become impressed with the dignity and grandeur of the architectural beauty that has here been applied with a lavish hand. The general aspect of this main floor, which contains principally the executive offices, is more like that of the foyer of a grand opera house than anything else. Gigantic marble pillars are distributed in military precision and the sombre darkness of these columns and panels is contrasted richly by the pure whiteenss of the marble floor and the ivory ceiling. The crowns of the columns and the friezes of the ceiling are covered with heavy gold leaf, giving this lobby a general appearance of elegance and luxury not unlike the interior of a great mansion, and this elegance is enhanced by heavy rugs, the beauty and workmanship of which suggests the luxury of Oriental magnitude. In one of the show windows is exhibited a Weber concert grand piano, heavily covered with gold leaf, and valued at \$10,000. It is a fit work of art in this exceedingly handsome and luxuriously appointed edifice.

In the rear of this impressive entrance is situated the elegant sheet music department, presided over by Luke Flynn, so well known to the profession in this city. Here a large stock of the most popular, as well as classic, musical literature has been amassed, and the brilliant illumination of this department, which changes semi-darkness into the brightest light of day, adds not a little to the fairy-like aspect of the general ensemble. Beautiful mahogany fixtures punctuate the luxury of the gold and marble. Large bronze candelabra hang heavily from the high ceiling and give the entire effect a most impressive polish. A spacious, white marble staircase leads to the mezzanine floor, provided with a ballustrate of pretty design. Here are located the offices of Quincey A. Chase, president of the firm; George Q. Chase, vice-president and R. H. Blake, secretary. Mr. George Chase's office is so situated that he can overlook the entire main floor, thus keeping an eye upon everything that is going on, and like the captain on a ship, ready to remedy any unintentional omission of courtesy due to visitors.

Two spacious elevators flit up and down this busy building and the first stop is at the recital hall, which will form one of the leading features in the musical history of the present and future. This hall is exceedingly tastefully decorated, seats nearly five hundred people, contains a stage exactly suited to recital work, and has set apart space for a \$20,000 pipe and echo organ, now being built especially by the Aeolian Company for this purpose. It will be installed as soon as completed. The accoustics of this hall are very satisfactory, and the excellent orchestra, directed by Sir Henry Heyman on the occasion of the opening, was heartily applauded by a delighted multitude that listened attentively to the excellent program. Sir Henry Heyman is entitled to hearty congratulations for the selections he played, as well as for the manner in which they were interpreted. This hall has already been

rented by several leading artists, and it is under the supervision of Messrs. Fitzpatrick and Norwood, who have recently entered the impresario field, and who have their offices in the eighth floor of the building.

The third floor has been set aside for the exclusive use of grand and art grand planos. It is tastefully and luxuriously draped and carpeted, the work having been done by Mr. McCann of E. N. Walter & Co., who also draped the various executive offices and other piano parlors. This floor is solely reserved for Weber pianos of the most expensive kind. Three front parlors are supplied with three specimens of the handsomest designs of art pianos, and the draperies here have been so arranged as to match these art specimens and give a correct idea of the proper atmosphere wherein an art piano should be placed. W. B. Ragland is the general manager of the piano department, and he certainly has here an excellent opportunity to reveal his ability.

The fourth floor is devoted to all self-playing instruments such as pianolas, aeolion organs, orchestrelles and vocalions of the latest designs and inventions. This department is especially interesting to music lovers, inasmuch as it presents an era of musical invention that stands unique in the history of music. The great masterpieces can here be reproduced with wonderful effect, and the most skeptical will here stand agape at the marvelous progress made in the field of musical mechanics. This department is under the able supervision of F. A. Briggs, who will leave no effort unemployed that will keep the visitor interested for a long time.

The fifth floor contains one of the most interesting departments of the entire building, namely, the Columbia gramophones and the small instrument department. The former is divided into small demonstration rooms, which are well suited for the purpose. The latter contains old violins, various kinds of band instruments and here, too, sound proof demonstration parlors will enable the visitor to try the instruments at leisure. The small instrument department is under the supervision of C. A. Neale, who for a number of years has been associated with Kohler & Chase, and who is very favorably known among our professional musicians. Mr. Neale is himself a very competent flutist and thus exceptionally fitted for his position.

The sixth floor contains the famous Wullitzer-Pian-Orchestra, an instrument that reproduces the effect of a brass band of hundred and fifty pieces. Many a time by walking along Market or Stockton street we involuntarily turned our head to look for the brass band that seemed to suddenly break Unless you know what you hear it is almost upon our ears. impossible to tell the difference between this wonderful invention and a real brass band. The effect is indeed surprising. This instrument is worth \$10,000, and it is really not too expensive considering its wonderful effects. The major part of the seventh floor is reserved for the wellknown Kohler & Chase pianos, which have lately been supplied with the adjustable touch which has proved such a favorite attachment for teachers and students. It may be regarded as a sign of good luck that the first piano sold in the new Kohler & Chase Building was a Kohler & Chase piano. Other pianos exhibited on this floor are Andrew Kohler & Campbell and Fischer Pianos. On the eighth floor are exhibited Hofmann, Rudolph and Warde pianos. The three front offices of the eighth floor are occupied by Fitzpatrick & Norwood, the publicity department of Kohler & Chase, and here also will be situated the executive offices of the Pacific Coast Musical Review about January 15th. The offices of the Musical Review will be located in the center of the front and will be handsomely furnished. Detailed announcements will appear later.

The ninth and tenth floor contain music studios. There are about thirty of these studios and only eight are vacant at this writing. Possibly at the time this paper reaches its readers there will already be a waiting list. The prices are very reasonable and the studios are well lighted, well heated and contain each a clock regulated by electricity. These studios will be in great demand by all prominent teachers. The rooms are all sound proof, so that no one will be disturbed.

During the opening week the following concerts were given: Monday evening a piano recital by Herman Genss, assisted by Miss Grace Brown, contralto; on Tuesday evening a pianola recital with Alfred von der Aue, tenor, and C. A.



FRANK LA FORGE
The Ideal Accompanist of Madame Sembrich Who Will Give
a Chopin Recital Next Week.

Neale, flutist; Wednesday evening, Mme. Eileen O'Moore, violiniste, Madame Nellie Widman Blow, mezzo sopano, and Miss Mildred Turner, pianiste; Thursday evening, the Minetti String Quartet; Friday afternoon and evening, The Wullitzer-Pian Orchestra, and Saturday evening, Miss Edna Luke, soprano, Miss Ruth Weston, contralto, Vail Bakewell, tenor, Harald Pracht, baritone, Wilfred Glen, bass, assisted by the piano quartet, Miss Regina Plagemann, Mrs. Theodor Jenkins, Mrs. William Hildebrandt and Mrs. Willard Batchelder. This concert is under the direction of Willard Batchelder.

Handsome foral tributes and other tokens of esteem were exhibited upon the main floor of the building during the opening days. These tributes were presented to Kohler & Chase by leading members of the music trade throughout America, and by several of their San Francisco competitors. These thoughts certainly revealed the fact that the firm of Kohler & Chase stands as firmly imbedded in the estimation of its contemporaries as it is engraved upon the mind of the public for its enterprise and aggressiveness. May the huge electric sign upon the top of the building signal in brilliant letters the success of this deserving firm beyond the borders of this State into the remotest corners of the far West, as well as the distant shores of the oppulant East!

The concerts of Madame Sembrich will take place at the Garrick Theatre on January 9th, 13th and 16th. They should be red-letter days upon the diary of every teacher, artist and student. They signify that a remarkable power in the world of music has reached its culmination and may forever be hidden from the admiring gazes of the people.



Paris, Dec. 7, 1909.

The Grand Opera House of the French capital opened its doors last night in gala attire to receive King Manuel of Portugal. For the occasion the "old time favorite" opera (Faust) was presented. It was the King's desire to hear a French opera, so the conductor, Messager, concluded to choose the old "stand by." After the performance the King asked the conductor to be presented to the artists, and warmly congratulated them on their success.

"Le Courier Musical" has just published an article concerning an Aerial symphony. August Bungert is the composer, and will direct his work on Dec. 8 at Coblentz. The rendition will require forty-five minutes, and consists of the following motives: The departure, preparations, ascension, voyage, over hills, plains and cities, approach of tempest, the symphony of the storm, descent during storm, second departure, storm rising again, the dirigible bursts. No doubt this masterpiece will be a big drawing card, as it is the first symphony of its kind. What next!

The Grand Opera offers this week Rheingold of Wagner and it is to be hoped it will by far surpass Gotterdammerung of last year. Messager predicts a brilliant performance. The cast will include: Note and Delmas with national reputations, Mlles. Campredon and Charbonnel, Mmes. Yvonne Gall, Laute-Brun, M. M. Gresse, Yournst and Van Dyck.

Recently the "Societe Philharmonique" offered a delightful program, the star number of the evening being the Sonata in E flat by Beethoven, for piano and violin, rendered by Ysaye and Pugno. It is needless to say they are great favorites here and created a wonderful impression in their rendition of the Sonata. The Hasselmans, Touche and Rouge concerts are now in full swing. The Rouge concerts average about 250 concerts a year. Sunday evenings are devoted to lyric works. Selections from Faust, Carmen, Boheme, Toska, Lohengrin, Valkyrie, Samson and Delila will be heard during the month.

On the 19th of Nov., 1739, Rameau's "Dardanus" was presented for the first time by the Royal Academy of Music with much success. Vincent d'Indy undertook the task of reviving this lyric tragedy, which was performed last week at the "Schola Cantorum" of Paris. There are some very musical passages, especially in the second act, but in general we find the music overcharged with work. The work was enthusiastically received.

Maestro Decaux, ranking among the best organists of France, and holding the position of organist at the Sacre Coeur of Montmatre, Paris, was applauded at the "Salon d' Antoinne" for his pretty compositions entitled "Clairs de luni." His compositions are always looked forward to with great interest and may be classed among the modern literature of music.

B. Silva, the great pianist, will be heard again in concert this winter, assisted by V. d'Indy. The programs will consist of selections from Bach, Rust, Haydn, Mozart, Weber, Schubert and Albenis.

The concert of the Conservatoire of Music was worthy of admiration. The program opened with the well known symphony of Franck, a great musical poem—Sałko, Caprice espagnol, Concerto for piano by Rimsky-Korsakoff, first symphony by Borodine. The chorus rendered with precision: Sanctus, Benedictus, by Palestrina (Messe du Pape Mascel). Messager directed chorus and orchestra with his usual musical ability, captivating the audience.

ACHILLE L. ARTIGUES.

San Francisco Choral Society

PAUL STEINDORFF, Director

OFFERS

Saint-Saens' Masterpiece

SAMSON and DELILAH

On Thursday Evening January 20th, 1910

AT

Dreamland Rink

PROMINENT SOLOISTS—CHORUS OF 175 VOICES—SYMPHONY ORCHESTRA OF 50 ARTISTS.

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Intelligent and courteous service is the rock on which we have built our successful business.

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San Francisco

SEMBRICH CONCERTS.

The first of the Sembrich concerts will be given this Sunday afternoon, January 9, at the Garrick Theatre, and no student or teacher of singing can afford to miss hearing this ideal artist. For many years Sembrich has been looked up to by many great singers, and for years to come she will be an idol; we all worship Sembrich and her wonderful art.

At this first concert the singer will show her skill in many phases of the art, for there will be operatic arias, modern and classic, songs by Schubert, Schumann, Dr. Arne, Bizet, Arthur Foote and Frank La Forge, and, of course, she will sing the brilliant vocal waltz, "Voce di Primavera," composed for her by Johann Strauss, the "Waltz King." With Mr. Rodgers, the baritone, the "diva" will sing duets from Mozart's "Magic Flute" and "Don Giovanni."

Mr. Rogers, the baritone, will sing a Verdi "aria" and a group of songs, and our old friend, Frank La Forge, will play some Chopin numbers in the splendid style we all remember

from the Gadski concerts.

On Thursday night Mme. Sembrich will sing an even more varied program, including the "Jewel Song" from "Faust," the aria, "Ah fors e lui" from "La Traviata," and songs by Handel, Munroe, Schubert, Grieg, Brahms, Arensky, Debussy, etc.

The farewell program will be given Sunday afternoon, January 16, and so many requests have been received that Manager Greenbaum has wired the artist to consider making the last program a recital, with about twenty numbers all sung by Mme. Sembrich. This will be decided on when the artist arrives, and will be announced at the Sunday concert if found a feasible plan. Sembrich is one of the few operatic stars capable of giving an entire recital.

The box office on Sunday will be open at the Garrick Theatre after 9 a.m. and phone orders will be carefully

attended to.

SEMBRICH IN OAKLAND.

Sembrich's Oakland concert will be given at Ye Liberty Playhouse on Tuesday afternoon, January 18th, and on this occasion she will repeat the splendid Thursday night program of San Francisco. Mr. Greenbaum has selected this offering for two reasons—firstly, because so many trans-bay residents find it convenient to come over on Sunday afternoons rather than at night, and secondly, because it contains fourteen numbers by the star.

It is probable that a duet by Mr. Rogers and Mme. Sem-

brich will be given as an additional number.

For this event the sale will open at Ye Liberty box office on next Thursday morning, and mail orders will receive careful attention if accompanied by check or money order.

Books of the words will be distributed at each concert of

For the first of the Lyric Chamber Music Concerts to be given Sunday afternoon, January 30th, at the Kohler & Chase Hall, a well known local singer will be heard in a group of classics. The complete program and name of soloist will be published next week.

At the second concert, February 27th, the Edgar Stillman Kelly "Quintette," for plano and string, will be played for the first time in this city, with that splendid artist, F. M.

Biggerstaff, at the piano.

The Lyric Quartette will have the honor of appearing at one of the Carreno concerts, as that great pianiste has expressed a desire to play the Schumann "Quintette" in this city.

The Christmas Number of the Dramatic Review is a most interesting publication, and contains the portraits of a number of well known stage favorites. The front page carries a very neat design in gray and sepia, and is ornamented with a handsome portrait of Evelyn Vaughn, enclosed with a frame of a pretty wood effect. The paper contains forty-two pages of excellent reading matter appertaining to the theatrical profession, and Mr. Farrell, the brillant editor, is entitled to hearty congratulations for his ambitious paper.

The inauguration of Dr. Martin A. Meyer, the new Rabbi at Temple Emanu El, wil take place on Saturday morning, January 15th. Cantor E. J. Stark has prepared special musical services for this occasion. There will be an augmented choir and orchestra, and Miss Georgiana Strauss, the distinguished contralto soloist, will sing one of the principal solos.

GREAT PRESENTATION OF "SAMSON AND DELILAH."

A Chorus of One Hundred and Seventy-Five Voices, a Symphony Orchestra of Fifty Artists and Several Prominent Soloists Under the Direction of Paul Steindorff Are Ready for Big Event.

By far the most important local event of the present season since its auspicious opening last October is the grand oratorio festival performance now in preparation by the San Francisco Choral Society, under the able direction of Paul Steindorff. We desire to call particular attention to the fact that this monster event should be attended by everyone who has the musical interests of this city at heart. The readers are well aware that many a time they have wasted two dollars on a disgraceful musical comedy performance, and they also know, judging from the scores of letters received at this office, that they will never again be fooled in this manner. Now here is an opportunity to enjoy yourselves in a far greater degree, and at the same time assist the cause of music in a more than ordinary way for less money. Most of the readers of this paper have never heard this oratorio before, and therefore it becomes their duty to add this masterpieec to the array of compositions which they have heard.

Paul Steindorff, the San Francisco Choral Society of 175 voices, and a symphony orchestra of forty artists, have devoted tedious hours to the rehearsing of this excellent work in order that it may receive an adequate presentation. The soloists selected for this occasion have been chosen every care, so that the various arias will receive a most adequate interpretation. Mrs. Nicholson of Oakland, the contralto soloist, is an experienced concert singer, who has achieved a series of artistic triumphs wherever she has sung, and she will sing the part of Delilah with that musicianly abandon which characterizes all her work. Arnold von der Aue, a tenor of splendid artistic faculties who has recently joined the musical cult of San Francisco, will sing the part of Samson, and since he has sung this role before with brilliant success there is no reason to doubt the excellent musical reading which this difficult part will receive.

Paul Steindorff is so well known for his proficiency in such works that we need not emphasize the fact to any great extent, that he will direct this monster performance with all that vim and spirit with which we are all so familiar. This paper has no hesitancy to predict that the ensuing presentation of Saint-Saens' wonderful oratorio "Samson and Delilah" will form one of the greatest artistic victories achieved by local artists, and that this success will give an immense impetus to the exploitation of oratorio music in California.

Mrs. Lilie Birmingham has returned from Europe and has resumed her teaching. While abroad Mrs. Birmingham visited the principal music centers of Germany and Holland, and spent considerable time in London, and especially in Paris, where she benefited from study with the famous Bouhy. Mrs. Birmingham appeared in concert in Paris with gratifying success and took particular care to study all the forms of vocal art in their innermost details. She was highly complimented while abroad, and met many of the distinguished masters. With Mrs. Birmingham returned her daughter, Miss Alma, who also took advantage of her opportunity and observed as much as she could. Being a pupil of Mrs. Oscar Mansfeldt, Miss Birmingham had no need of taking any lessons while abroad, and indeed, became convinced that she could not have done any better had she taken lessons in Europe. Mrs. Birmingham's studio is now at 2260 Vallejo street, and her telephone number is West 8062.

The Publicity Department of the Oakland branch of Sherman, Clay & Co. has issued two very handsome booklets tastefully illustrated and containing valuable information regarding that modern music store. One of these booklets contains an embossed cover in white, gold and gray, with a cameo head, and the illustrations on the inside give an excellent idea of the beauty of the establishment, as well as the completeness of the stock on hand. Both booklets contain the same material, they only differ in their outward appearance. The reading matter is very interesting, and is the work of Karl Fuhrman, in whose charge is the publicity work for the Oakland store.

A new addition to the Trinity Church Choir is Charles E. Lloyd, Jr., an excellent bass singer and a pupil of Willard Batchelder's. He has made an excellent impression with his splendid voice and interpretation.

Madame Schumann-Heink

CONTRALTO =

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> San Francisco and Oakland Will L. Greenbaum



New York, Dec. 27, 1909.

Dear Mr. Editor: Up to our knees in fleecy snow with all the glad tidings of the holidays. All the world and his brother have been out with sleds, sleighs, skates (iron), and the consequence has been that the show houses and the concerts as well have been very lightly attended by the paying public. I see by the press that the Jongeleur de Notre Dame has been given in New Orleans with more success from an artistic standpoint than from that of a popular view. It has seemed the same here to me. The interpolation of Mary Garden into a play that was written entirely for a male cast (there is no female character portrayed), and the amount of personal advertising that was done for her gave a certain vogue to the play, but taken from a popular side it has not been so well received, and I, for one, doubt that it will ever sustain the test of time. There is such a demand for novelty here that any old thing will go for a while until the demand is made for a new jou-jou.

The week has been very bare of affairs of any moment, so that I have taken in the lighter operettas. The Chocolate Soldier, which Fred Whitney put on some time since, is the best of the lot, and though the tunefulness of it is open to dispute, it goes with a swing and a verve that has jumped it into popular favor, and bids fair to run all winter.

The following is such a good hit at a certain critic, who shall be nameless, that I have sent it on in full. The party in question is well known as a "nag" and nearly drove his wife, at least one of them, crazy by carrying his methods into the home. Apropos, do critics have homes?

THE FAMOUS CRITIC-AND THE MORAL THEREOF.

Once upon a Time there was a Man who possessed All of the Virtues, but was a False Alarm at Success. He was Well Edu-cated, Intelligent, Industrious and Fatally Honest, but he some-how always let the Swift Simoleon get by him without Grab-

bing it.

In short, he appeared to be a Shining Mark for Bad Luck to Hit, and, having received the Frozen Fist from Life at every turn, at last sat down and deplored his Fate with many Tears. The High short of the Shining Mark for Bad Luck to do you weep? Inquired a compassionate Good Samartan, who was the shining mark to the shining of the Unfortunate Man, "I weep because I cannot make a Living, My clothes are mostly in the Possession of my Uncle, and those that I stil retain have Fringe around the bottom, and a Green Shine from overwear on the top. It has been so long since I heard Anything Rattle in my Pocket that the Jingle of Two Coins against each would frighten me so that I would boil and run away. Dinner until my Old Friends take the Olev Side of the Seet when they see me coming, and I have now reached the Abysmal Depths, when a Draw One in the Dark and a couple of Rubber Tires looks good to me about Meal Time.

"As you know, I was not Born to this. My Parents were,"

the Darik and a couple of Rubber Tires looks good to me about Meal Time.

"As you know, I was not Born to this. My Parents were Rich, but Honest, and until my Lamented Father Guessed wrong on the Stock Market I had a Small but Well Merited reputation as a Spender along the Great White Way. I also had the Benefit of a College Education, but while I am loaded down to the Waiter Line with a Superior Brand of Culture, I do not seem to have Collared any Information that enables me to Butt into the Race for the Coin.

"At the University I was a Headliner in Higher Mathematics, but when I tried to make change in a Department Store I was not Swift Emough to hold down the Job, and while I am possibly the Collary of the Coin.

"I have likewise ascertaired that an Uniettered Man with a Roll can get more money out of the bank in a minute on Chirography that looks like Chicken Tracks than I could with a Copperplate Signature in a thousand years.

"I have also tried the Professions, but nothing was coming my Way, for I found that when I wrote a book that all the Publishers were banded tog ther to Suppress Genius, and when I attempted to give the True Interpretation of Hamlet the Publishers were banded tog ther to Suppress Genius, and when I attempted to give the True Interpretation of Hamlet the Publishers were banded tog cher to Suppress Genius, and when I see the Suppress Centure of the Professions, but nothing was coming my Gentley and the Suppress Genius, and when I see that the Comment of the Professions when the Suppress Genius, and when I see that the Suppress Genius, and when I see that the Suppress Scientis and Su

am seriously contemplating Rough on Rats for mine, for what is the use in Living when you have Nothing to Live on."

"Ice the Suicide Thing," replied the Good Samaritan, "for I opine that a man shows wisdom in staying where he is Acquainted and Acclimated. Nor is there any Hurry about Dying, for when you are Dead you will be Dead a Very Long Time."

"I cannot Dispute your Just Observation," returned the Unfortunate Man, "and while I feel that Heaven is my Home, I am in no Itush to get there, and I am Perfectly Willing to put off the Hurry Trip indefinitely if you will Initiate me into the Real Bed to sleep on, and Glad Ragga Sunga Meals a day and "There are Two ways," observed the Good Samaritan, with great Sagacity, "of Cinching Fame and Fortune. One is to do the Trick yourself. The other is to Knock the other Fellow's Play and to Point out the Mistakes he made, and where he Fell Down."

"You appear to have made a Dent in the First Proposition."

(Down." You appear to have made a Dent in the First Proposition I not to have been able to Pull off anything for Yourself, it is now Evident that as you can't Win the Game off of your Bat that Providenc designs you to be an Oracle and a

"If you will observe you will see that all of the Standard Works on How to Get Rich ore written by Impecunious Individuals who are on the Bum: that the Leading Literary Reviewers are Authors whose Own books never got within Telephoning distance of the Six Best Sellers; that the only Ones who know exactly how a Play should be Acted are Amateurs who would Fall Over their own Feet if they tried to walk across the Stage, and that every Office boy knows how a Business should be run better than the Millionaire who built it up." "I apprehend," replied the Unfortunate Man, "that there is do Anything so that any one was Fool enough to pay me for doing it, yet when I look at Anyone Else I always think how much Better I could do his Job than he is doing it." "Thai's the Goods," said the Good Samaritan; "also get wise

"That's the Goods," said the Good Samaritan; "also get wise to the fact that while your Fellow Creatures like you if you Pat them on the back, they Respect you if you Knock them Down, so as you cannot be a Success yourself hand out the Tarragon Vinegar and Tahasco Critique to the Successful, and thus you shall Prosper."

Therengon the Unfortunate Man went forth and became the Grand Exalted Ruler of the Amalgamated Union of Knockers. When the World Touted a Trust Magnate as being a Wonder, he wrote a Magazine Speel to show that the Napoleon of Finance was nothing but a Piker, and that he might have made a Hun-Ired times as many millions if he had only known how to Play his Cards.

Whenever the Public began making a Big Noise about a New Book, he jumped on it with Both Feet and showed how it was Wanting in Style, Puerile in Plot, and could appeal to No one except those afflicted with Housemaids' Taste.

When a play got the Glad Hand he threw a Fit over the Decadence of the Theatre and the Desecration of Art, and showed what the proper Conception of the Subject should have been, and when an Opera Singer with a Glorious Voice appeared, the most that he would do was to Concede that the Voice might be good, but that the Singer Lacked in Technique and was shy on Coloratura.

He also lambasted those Housekeepers whose Entres were. Cold and their Ices Hot, and refused to accept Dinner Invita-tions to places where the Wines were not of the Proper Tem-perature, and where the Cook did not Impart a French Accent to the Dishes.

1: was not long before the Unfortunate Man managed to Raise a Great Howl from some of the Victims that he was Hammering, and this attracted attention to him, and because he appeared to know how everything Should be done people failed to Notice that he had done Nothing himself.

"Let us Invite him to Dinner," said the Women, "for we opine that it will be an Honor to have one at our Table who is such a Connoisseur, and who has doubtless Lived at the best Restaurants Here and Abroad," and so anxious were they to get him that he was thereafter enabled to live upon the Reputation of being a Bon Vivant.

"Ha," said the Financiers, "let us get some Tips from this Wizard of the Street, for it is true that we have Made Mistakes in the past as he Justly points out."

"What a Wonder," cried the Rabble, who are Mostly Shaen.

takes in the past as he Justiy points out."
"What a Wonder," cried the Rabble, who are Mostly Sheep,
"for it is evident that this man is the Real Thing and that he is
the only Fearless Critic, for he exposes the Faults of All, But
what a Pity it is that we have no Millionaire, or Author, or
Actor, who understands Finance, or Writing, or Acting as well
as he does, for he perceives where they have all Failed in their
own Line of Efforts."

Thus the Unfortunate Man backed Misfortune off the Board and became Rich and Prosperous.

MORAL: This Fable teaches that it takes a Wise Man to things, but any Fool can Criticise his Methods.

DOROTHY DIX

The opera companies are busy now extending their operations to all the other outside cities of prominence, and the tours will go a long way to interest the people generally in the better class of music. The financial results may be very meager, but, who cares?

THE PHILISTINE.

The farewell concerts of Sembrich do not mean to imply a decline of artistic power. They mean a renunciation for the sake of the peace of mind of a great Queen of Song, and for the prevention of disappointment on the part of the public in years to come. Let us all be present to do homage to an artist of such nobility of soul and art.

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Rehearsals for the great Bach Festival are taking place every Monday evening at Christian Church, Corner Dana Street and Bancroft Way, in Berkeley, and anyone sufficiently interested in the works of Johann Sebastian Bach to study the same thoroughly and participate in an Annual Festival, given in his honor, and for the purpose of permanently establishing the worth of his great Music in California, are invited to become members of the Bach Choir. Address Miss Lillian D. Clark, Secretary of the Bach Choir, 1522 Spruce Street. Berkeley, Cal. Phone Berkeley 3294.

IF THERE ARE SUFFICIENT APPLICATIONS FOR MEMBERSHIP FROM OAKLAND AND SAN FRANCISCO, REHEARSALS WILL BE HELD IN BOTH CITIES EVERY WEEK.

RECORD AUDIENCES AT THE ORPHEUM.

The Orphenn continues to break all theatrical records in this city, in the way of attendance, for at every performance be it afternoon or evening the theatre is packed to the doors. The management is wise in its generation, for it realizes that this phenomenal patronage is due to the extraordinary novelty, merit and diversity of its entertainments, and in order to maintain this great prosperity announces for next week a program which will introduce several of the most recent and most famous European and American vaudeville triumphs, which are sure to appeal successfully to the amusement public.

Arturo Bernardi, styled in Italy "The Great Bernardi," who will make his first appearance in this city, is the most famous protean actor in Europe. He was imported as the summer feature of Hammerstein's popular New York Roof Garden, and he has been secured for the Orpheum Circuit before returning abroad. He plays all the characters in two comedies, the first called "The Escapade of Geralamo" and the last, a skit entitled "The Europise." In between he makes up as Wagner, Verdi, Meyerbeer, Sousa and other renowned composers, and from the orchestra directs the music in the style and manner of these maestros. His impersonations are simply perfect. In his plays he changes his characters so rapidly and completely that the spectator is loth to believe that one man plays so many parts, nevertheless, he convinces them in his finale, that such is the case. Every time he accepts a curtail call he appears in an entirely different garb.

The Great Willy Pantzer troupe is sure of a cordial reception. Willy Pantzer is the most ingenious of all the acropantomimic artists, and can always be relied upon to furnish something new and extraordinary, while the juvenile members of his troupe follow his example enthusiastically.

Miss Una Clayton and her players, including Francis Morey, will appear in a one-act sketch of human interest called "His Local Color," of which Miss Clayton is the authoress. She plays the character of an East Side New York waif "Tina," who is a pickpocket. The little play is on new lines and the comedy of it is relieved by touches of true pathos. Miss Clayton is particularly happy in her impersonation and is fortunate in having the support of two such sterling artists as Francis Morey and Mona D. Ryan.

Mr. and Mrs. Frederic Voelker will introduce their artistic and skillful musical interlude, "Twilight in the Studio." Mr. Voelker, who is a magnificent violinist, is to be congratulated on having such an excellent pianist as his beautiful wife for his accompanist. Their stage setting is most exquisite, and a chief incident of their act is a unique feature styled "A Musical Evolution," illustrating the three stages of life in the growth of a musician. Mr. Voelker uses for his solos an Italian violin by Bergenzi, dated 1738, also a Guadguini of the year 1755, and a Tourte bow, formerly a favorite with Sarasate. The New York Musical Courier called "Twilight in the Studio" an ambitious musical gem transplanted into vandeville.

HARRY LAUDER AT DREAMLAND RINK.

The announcement that Harry Lauder, the celebrated Scotch comedian and entertainer, will apear for six nights and five matinees in this city at Dreamland Rink, starting next Monday evening, January 10th, has created more interest than any other amusement event since the fire and since Monday morning, when the seats were first placed on sale at Sherman, Clay & Co.'s, there has been an unbroken line of admirers of the wonderful litle Scotchman, who were anxious to secure choice locations for one or more of his entertainments. His entire tour across the continent has been a series of ovations and it was a lucky thing for San Francisco that as commodious an auditorium as Dreamland could be obtained. Mail orders have been pouring in from all parts of the State, applications having even been received from Reno.

Mr. Lauder, alone, holds his audiences for over an hour and for the rest of the entertainment William Morris, Inc., under whose direction the tour is conducted, brings Julian Etlinge, who stands alone in his line of work, in his latest feminine characterizations, "The Nell Brinkley Girl," "The Bathing Girl," 'Eily Riley" and his latest sensational dance, "The Cobra." Cyrano, the famous juggler, who has never appeared in this city, will perform some startling feats. Mile. Berthe, a distinguished Hungarian violinist, will be heard in classical and popular selections, and the Marimba Band, composed of native Guatemalan musicians, will discourse their quaint and charming music. The Harry Lauder Orchestra of fourteen pieces, under the leadership of Mr. Lauder's personal director, Charles Frank, will accompany the Scotch singer in his

songs, some of which are "Tobermory," "Stop Yer Ticklin',"
"Fou th' Noo," "Saftest o' the Family," "Wedding o' Sandy
McNab," "Queen Among the Heather," "Tve Loved Her Ever
Since She Was a Baby," "Over the Bounding Sea," "I Love
a Lassie," "She's Ma Daisy," "He Was Very Kind Tae Me,"
"When I Get Back Again to Bonnie Scotland," and "A Sprig
o' White Heather."

STUDIES IN MODERN OPERA.

Miss Margaret Kemble has returned from Europe, where she went for the purpose of gaining information regarding the modern operas. She spent considerable time in Berlin, where she was a welcome visitor at the home of Mr. and Mrs. Edgar Stillmann Kelly, and where she witnessed the gratifying success which this young American composer enjoys abroad. In Paris Miss Kemble met the famous composer, Vincent d'Indy, the distinguished French musician, Paul Dukas, composer of "Ariane et Barbe Bleu," and Vidal, one of the conductors of the grand opera with whom she studied. Paul Dukas is also known as a symphony composer, his works having been presented with much success in London and Brussels.

Miss Kemble attended the Bayreuth Wagner festival plays and, as she was the guest of friends of the Wagner family, she had an opportunity to appreciate these wonderful performances from every point of view. In London Miss Kemble attended the first performance of Debussy's "Pelleas and Melisande," and in New York she witnessed several important concerts and operatic performances. Here Miss Kemble met Lawrence Gilman and Mr. Loomis; the former is a well known writer for Harper's Weekly, and the latter is well known for his Indian music. Miss Kemble was away nearly nine months, and during this time has accumulated considerable knowledge.

She will relate her experiences in the matter of research in the arena of modern operatic literature in a recital to be given at the Hotel St. Francis next Monday afternoon. This will be the first of a series of four events entitled "Interpretative Studies in Modern Opera," and the first subject will be Richard Strauss' "Elektra." This will be followed on Monday, February 7th, with Paul Dukas' "Ariane et Barbe Bleue," on Monday, March 7th, with Richard Strauss' "Salome," and on Monday, April 4th, with Frederick Converse's "The Pipe of Desire," recently performed at the Metropolitan Opera House, New York.

LA FORGE TO GIVE CHOPIN RECITAL.

At the urgent request of a large number of his most ardent admirers, Frank La Forge has consented to give a Chopin Recital during his stay in San Francisco as the accompanist of Madame Marcella Sembrich. Mr. La Forge has been so successful here as accompanist that those who admire his piano playing have long wished they could hear him in a piano recital of his own. Unfortunately on previous occasions it was impossible for him to devote any time to a recital of his own, as his time was always very limited while in this city. Thanks to Madame Sembrich's affection for California, her stay in this State has been arranged in such a manner as to give the great Diva ample opportunity to revel in its beauties. In this manner ten days have been allotted to San Francisco.

And so Mr. La Forge also benefits through the Diva's liking for San Francisco, and is able to set aside an evening or afternoon when he will be able to demonstrate that in many respects he is as splendid a soloist as an accompanist. We consider it exceedingly wise on Mr. La Forges' part to select a program of Chopin compositions for this occasion. The oftener we hear Mr. La Forge play the more do we become convinced that his genre is the emotional and poetical side of pianistic art, and as the works of Chopin are particularly fitted to awaken every possible sense of artistic delicacy we may look forward to Mr. La Forge's Chopin recital as one of the keenest enjoyments of this season. And furthermore, this particular year being somewhat bare on pianistic enjoyments, Mr. La Forge's recital represents somewhat an oasis in a rather desolate landscape. The exact date and other detailed information regarding this recital will be found in the daily papers in a day or two.

I.........

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The musical situation in Los Angeles is now at its height. Musical comedy apparently paved the way to something better. The advent of Fritzie Scheff and the Ferris Hartmann Company acted as an impetus, both organizations playing to excellent business. The two symphony concerts, one on Nov. 19th and the other Dec. 10th, introducing first Mme. Jeanne Jomelli as soloist, and later George Hamlin, opened the most auspicious symphony year yet enjoyed by this musical organization. The season ticket sales this year ran more than \$2,000 ahead of any previous year, while the single seat sales for each event have increased proportionately

The great Philharmonic Course has become one of the big factors in the musical world of Los Angeles and Southern Carreno, and practically the entire auditorium has already

been sold to season ticket holders.

In addition to these artists, Manager Behymer is exploiting Dr. Ludwig Wullner, Mme. Frieda Langendorff, Myrtle Elvyn, Maud Powell, Tillie Koenen, the Damrosch Orchestra, the Flonzaley Quartette, and a music festival of great proportions in April. Dr. Wullner's recent appearance in Los Angeles tested the capacity of Simpson's Auditorium, and Madame Sembrich enjoyed two sold out houses, with standing room at a premium, and over one hundred seats on the stage. Indications for a similar success for both Fritz Kreisler and Mme. Schumann-Heink are strong.

The grand operas with the interpretative recitals on the pipe has delivered lectures in the Auditorium on the subject of the grand operas with the interpretaive recitals on the pipe organ. Of the local events a recital by Wenzel Kopta, the violinist, drew a creditable audience, and a recital by Mr. Jules Koopman, violinist, of London, England, and his brother. Maurice Koopman, served to introduce two musicians to the Los Angeles publc.

Mme. Estelle Heartt-Dreyfus, assisted by Wenzel Kopta, and Mrs. M. Hennion Robinson, gave to the school children a clever series of musical numbers, constituting a program devoted to nature songs with explanatory talks on composers and compositions by the artist.

For the holidays several of the churches are putting on special features in oratorio and cantata numbers. The Gamut Club will give a Christmas Jinks on Thursday night, Dec. 23d, in honor of Mme. Marcella Sembrich and her company, Fritz Kreisler and wife, and the Ferris Hartmann Company It is to be one of those artistic affairs done in the stilly night to commence at 10:30, and the hospitality of the Gamuters is

The sister club, the Dominant, composed of the lady musicians of Los Angeles, announce their jinks at the Ebell Club House, Tuesday afternoon, Dec. 21st, with Mme. Marcella Sembrich, Francis Rogers, and Frank LaForge as guests of honor. The ladies will introduce a Christmas musical pro gram, dignified by the presence of the entire surplus choir of St. Paul's.

The first Kreisler recital takes place at Simpson's Auditorium Dec. 30th; Mme. Sembrich sings on the afternoon of Dec. 24th for the school teachers of Southern California, 2800 names having been registered already, and at least 3300 acceptances will be received. The concert is to take place at the Auditorium.

During January the musical season in Los Angeles is to be a busy one. The second Kreisler recital takes place Tuesday, Jan. 4th. On Monday, Jan. 3rd, the Berkeley Glee Club entertains; on Jan. 7th the third symphony concert. Arnold A New Record by Blanche Arral



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OTHER STORES: Los Angeles, Sacramento, San Jose, San Diego, Stockton, Phoenix, Ariz.; Reno, Nev.; Portland, Oregon Krauss, violinist, as soloist. Mr. Georg Kruger, planist, has an appearance on Monday, Jan. 10; Mme. Langendorff sings at Simpson's on Tuesday, the 11th, and Mary LeGrand Reed has her first public recital on Friday, the 14th. Tuesday, the 18th, is devoted to Ignaz Haroldi, the violinist, and Mme. Sembrich sings a farewell recital on Thursday, the 20th.

The Ellis Club, one of the best known of Southern California's male choruses, will be heard on Tuesday, the 25th, and Mme. Schumann-Heink sings her first concert on the night of the 27th, with a matinee following on the 29th.

Tuesday, Feb. 1st, Mary LeGrand Reed, Georg Kruger and Ignaz Haroldi will unite in a trio program, closing their series of four recitals, Mmc. Carreno coming Tuesday, the 8th.

In addition to these recital concerts, the municipal band plays three times weekly, and several smaller musical organizations are heard at the churches, Y. M. C. A. and public halls. The great musical interest now coming on is that for a musical festival to be given in Los Angeles the latter part of April. Committees have been formed, departments arranged, organization completed, and plans discussed until everything is in readiness to place before the public the programs in their entirety. Musicians are taking great interest in this work, as it will place Los Angeles on a par with the music festival cities of the East, and will show the public at large that Southern California has something to offer besides climate and oranges.

A movement is already under way for a big music hall in a building to be constructed, which will combine the studio, concert hall and auditorium built for such purposes on the lines of Carnegie Hall in New York. The Southern California people do not do things by halves; it takes a long time to get started, but when once under way everybody boosts and the goal is won.

Director Dupuy, of the Orpheus Club, a male organization of some eighty voices, taken from the younger element, is doing the best work they have ever done, and their first concert, given on the 5th of December, was most successful. Two more concerts will be given with local artists before the season closes. The first concert by the Los Angeles Center of American Music Society was a tremendous success; two more concerts will be given, and already plans are being made for a local composers' night thatw ill be a wonder when the names of the composers and their works are published.

MUSIC IN SEATTLE

Seattle, Dec. 21, 1909.

On the evening of Dec. 13th the Seattle Center of the American Music Society gave a concert in memoriam of Dudley Buck, before a large audience. It is certainly a splendid idea to recognize our composers, living or dead. If we do not appreciate our own composers how can we expect our European brethren to appreciate them? The program was as follows, excepting Mr. Beale, who was detained at another function, and was well rendered. The "Festival Te Deum" was greeted as an old friend.

Organ Prelude: Sunshine and Shadow, Mr. F. F. Beale; Sing Alleluja Forth, Trinity Episcopal Church Choir, J. Edmonde Butler, choirman and organist, incidental solos by Miss Brooks, Mr. Rees and Mr. Richards; Ladies' Quartette, In Thy Dreams, arrangements by Mary Carr Moore (Chapter G. P. E. O. Quartette—Mesdames Bartell, Moore, Doheny and Kessler); Organ Solo, (a) Evening, (b) Triumphal March, Mr. Edwin Fairbourn; Tenor Solo, (a) The Silent World is Sleeping, (b) The Tempest (dramatic poem), Mr. Arthur E. Willis, Miss Ethel Meyer at the piano; Women's chorus, (a) Birds Gaily Singing (from "Don Munio"), (b) Soft, Soft Winds, Seattle Center A. M. S. Chorus, Edwin Fairbourn, director: Festival Te Deum, St. Mark's Choir, Mr. Fairbourn, director and organist, incidental solos by Mrs. Lazarus, Mrs. Kessler, Mr. Begley, Mr. Boardman; Organ Solo, Overture to Christmas Cantata, "Coming of the King," Mr. Walter Guernsey Reynolds, of Tacoma; Ensemble Chorus, God is My Refuge (from 46th Psalm), Trinity and St. Marks Chorus, Mr. Gerard Tonning, director.

The officers of the society are: President, Mrs. Mary Carr Moore; First Vice-President, Mr. Sidney Brown; Second Vice-President, Mrs. Frank D. Black; Corresponding Secretary, Mrs. Charlotte Zu Tavern Gillen; Recording Secretary, Mrs. A. Bartell; Treasurer, Mr. Alexander Myers; Executive Board/-Miss Lucy K. Cole, chairman, Mrs. Louis C. Beck, Mrs. Wm. Leroy Baird, Mrs. Emma Shaw Johnson, Mr. Ralph Ramaker, Mr. A. A. Shell; Music Board--Mr. Gerard Tonning, chairman, Mr. Frederick Fleming Beale, Mr. Edmund J. Myer, Mrs. Guy L. Camden, Mr. Edwin Fairbourn.

In my last letter I spoke of the work of the Columbia College of Music in higher walks. This time I publish a recital program by the younger disciples:

Piano—Coronation March (Meyerbeer), Cleo Patterson (4); Piano—Tarentelle (Pieczonka), Lucy Whitman (5); Violim—Romance (Heitsch), Irwin Suther (1); Piano—Kamennoi Ostrow (Rubinstein), Mabel Widener (8); Voice—Annie Laurie (Lady Jane Scott), Collin Palmerston (7); Piano—The Flatterer (Chaminade), Edith Clancy (5); Violin—Concerto, A Minor (Accolay), Glade Fisher (3); Piano—Fifth Nocturne (Leybach), Ellen Turner (2); Voice—(a) Der Ring (Schumann), (b) Er der Herrlichste von allen (Schumann), Myrtle Doty (7); Piano—La Traviata (Dorn), Arville Belstad (8); Trio—(a) Songe d'amour apres le bal (Czibulka), (b) Serenade (Herbert), Theodore Turner, violin (1), Garrison Turner, cello (6), Ellen Turner, piano (2); Piano—To Spring (Gounod), Esther Barrie (4); Violin—Solo in D Major (Leonard), Wayland J. Cornish (1); Piano—Reveil des Printemps (Friml), Eugenia McNaghten (5); Violin—Scene de Ballet (De Beriot), Margarith Castberg (1); Piano—(a) Pierette (Chaminade), (b) Pas des Amphores (Chaminade), Hazel Goldsmith (8); Piano—Au Matin (Godard), Elizabeth Flynn (8). The numbers indicate the instructor: 1, Mr. Cahn; 2, Mr. Dimond; 3, Mr. Donner; 4, Mrs. Drumm; 5, Mr. Krinke; 6, Mon. Lagourgue; 7, Mne. Towers; 8, Mr. Tunberg

On Sunday afternoon we were favored with a Wagner concert It was a record attendance for a Sunday afternoon. When I started Sunday afternoon and evening concerts, some three years ago, the clergy went for me hammer and tongs. Some one has to break the ice. It was broken, and the breaker received an "upper cut." The program:

Part I.—Rienzi—Overture; Die Goetterdaemmerung—Rhine Maidens' Song; Die Goetterdaemmerung—Funeral March— Siegfried's Death. Part II.—Lohengrin—Prelude; Die Meistersinger—Prize Song; Violin Solo—Max Donner; Tannhauser—

The program was unevenly played, Rienzi having rather a poor start, the wood being out of tune, quite unusual for our pets. The orchestra rose to the occasion later on, and the end was in a blaze of glory. The horn calls were shaky in number two. Only well tried German or French players should attempt the first horn parts of Wagner. Our first horn shook like an aspen leaf when all eyes and ears were focussed (accent the last syllable) upon him. We should not expect so much of him. If you, my dear reader, knew how members of a large orchestra chafe and curse under their breaths when a soloist spoils a beautiful phrase, you would then be able to imagine how a director feels when several pages are distorted on account of nervousness and timidity. The strings relieved our strain. In number three Director Hadley succeeded in condensing the score to the conditions in an eeftctive manner. The brass were much better and the solos stood out in fine shape. When given with all the stage setting necessary in "Gotterdammerung," the impression is the most sublime I have ever experienced.

The players had given number four so frequently here that it almost plays itself. One thing I will take exception to is the rendition of the Wagner turn. It is nearly always played too fast. Plenty of time should be given, and with a well rounded curve. Seidl used to give it correctly. The "Prize Song" was given so well that Donner was obliged to repeat it. Hadley gave us the old war-horse "Overture to Tannhauser," in the usually accepted tempos, thus closing a very difficult program with a splendid climax.

Tonight in the University Auditorium the University Chorus, assisted by well known local soloists, will give a performance of Handel's oratorio, "The Messiah," under the direction of Frederic Fleming Beale. The soloists will be Miss Suzanne McArdle, soprano; Mrs. A. R. Scott, contralto; Mr. Milligan, tenor, and Mr. Henry Hanlin, bass. The University Chorus numbers 150 voices.

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IMPORTANT NOTICE.

Note-The Pacific Coast Musical Review has been increased to 24 pages, which size will occasionally be augmented to 32 pages. This enables the management to add several new de-partments. The threatrical depart-ment occupies two full pages, and contains straightforward, unbiased and honest reviews of every theatrical performance of merit in San Francisco. These critical opinions, which are not controlled by the business office, will serve as a guide to our readers in Oakland, Los Angeles, Portland and Seattle, and all interior cities of the Pacific Coast, in case these cities should be visited by companies first appearing in San Francisco.

Besides this reliable theatrical de-partment, the Pacific Coast Musical Review contains a page of late European news, and a page of the most important musical news from leading Eastern centers. The Los Angeles, Oakland, Berkeley and Alameda departments are continued as usual, while more attention is being paid this season to Portland and Seattle.

In this 24-page issue advertising pages will be limited to 12 pages, and anyone applying for space after these 12 pages are filled must wait until a vacancy occurs. Special advertising rates can only be secured by those who keep their advertisement in these columns during the entire year. Those who desire to withdraw their advertisement during the two summer months must consent to pay a higher rate. Rates on this page will be IN CASE OF ANNUAL CONTRACTS: One inch, \$1.00; one-half inch, 50c, and "Musical Directory," 25 cents per issue.



NEW PUBLICATIONS.

Piano Compositions. Ludwig von Beethoven, Vol. I. Oliver Ditson Co. The Musicians' Library.

This volume contains five sonatas, as follows: Op. 2, No. 3 (C major); Op. 13 (C minor); Op. 26 (A flat major); Op. 27, No. 2 (C sharp minor); Op. 31, No. 3 (E flat major), and the seven Bagatelles. The reason for the new volume is that these works are edited and anotated by Eugen d'Albert, surely a foremost Beethoven exponent. The notes are not too copious, and are in excellent taste. More in the way of suggestion than of downright instruction.

Larger Piano Compositions of Edoard Grieg. Oliver Ditson Co. The Musicians' Library.

The Humoresques, the E minor sonata, the Opus 19, the Ballade in G minor, From Holberg's Time, and the concerto (A minor), are the works reprinted in the volume. A brief and illuminating biography of the beloved master, by Bertha Fiering Tapper is given as a preface, and phrasings and pedallings are carefully wrought out. To Grieg lovers-and the world abounds with these-the book will be very welcome. A truly lovable portrait adorns the first page.

Gems of German Song. Oliver Ditson Company.

This is a collection of well-known church songs, not one great one, but several good ones, being included. It will appeal to the average soprano or tenor in the average choir, and with great force to the usual congregation.

Gems of German Song. Oliver Dtison Company.

Almost unreserved commendation may be given to this collection. The composers represented include Beethoven (the Adelaide), Brahms, Franz, Von Fielitz (O, Irmingarde, from the Eliland cycle), Lassen, Rubinstein, Schubert (9 wellknown songs), Schumann, Richard Strauss (the Serenade), and Tschaikowsky (Nur wer die Sehnsucht Kennt). All singers of German songs will be glad of this book (the price of which is \$1.00) to supplement their collection. The printing and style are excellent.

Coloratura Album for Soprano. Edited by Marzo. Oliver

This contains many arias from the Italian operatic repertoire, most of them (it is curious to observe) written before the middle of the last century, or immediately after that date. The latest is an aria (Je Marche sur Tous Les Cheuins) from Massenet's Manon, composed in 1884. Which brings one to wonder whether the coloratura soprano voice is going out of date, or whether public taste no longer approves of mere vocal display. At any rate, the collection is as good a one as can be made; and to those singers whose vocal agility is less than they could wish, the songs will prove very valuable in many ways. The charming Infelise Sconsolata from the Magic Flute, and the dainty Qual Farfalletta of Handel (1730) have places in this volume.

Old-Time Song Hits. Oliver Ditson Co.

Amongst the list are The Cottage by the Sea, Darling Nellie Gray, Do They Miss Me at Home?, Driven from Home, The Gypsey's Warning, Must We Then Meet as Strangers? and Climbing Up the Golden Stair. They are all unreservedly sentimental and direct; the sense of the melodies do not aim to fit the sense of the words in the very least, but only to be pretty in the simplest fashion; the accompaniments merely accompany, having absolutely no character of their own-save only one song, Softly O'er the Rippling Water, which really possesses the rudiments (the rudiments only) of a piano part of some slight distinction. And yet it cannot be denied that these little tunes, which sound so futile to the ear attuned to modernity, which also hear Bach in Hugo Wolff, have a certain touching power. The melody of the Gypsey's Warning (prophesying tragedy) is no more tragic than the melody

of Softly O'er the Rippling Waters; they could be exchanged one for the other without any re-adjustment. They are the songs our mothers loved, and there may be a slight inherited tendency towards them on our part, for that reason!

The Essentials of Pianoforte Playing. Clayton Johns. Oliver Ditson Co.

This book is a "step in the right direction," in that Mr. Johns sets the student to the task of doing his own thinking. rather than of deluging him with useful information. The divisions are as follows: Intervals, The Scale, Triads and Arpeggios, The Wrist, Definitons (a clever chapter), Musical Form, How to Practice, Phrasing, Dynamics, Fingering, The Pedal (very clear), and Practical Illustrations as to Form, All teachers threaten, but at some time they will be driven. to put the results of their experience into printed form. Johns has done this very thing, and the little work is valuable.

Some Practical Things in Piano Playing. Arthur Foote. Arthur P. Schmidt.

This famous man, in a pamphlet just off the press, has discussed with absolute clearness some indispensable things. There is not a teacher nor a student who will not find inspiration and help in this work. Mr. Foote has the gift of conciseness in writing, and he convinces at once-if indeed you have not always been of his opinion! Suggestions are given for scale practice, for example, which will be of immense assistance to the eager student. His directness for octave playing, given in a very few words, are really entertaining reading, so swiftly said and so deftly-and much of the blame for poor octave playing given to an unresponsive thumb. Students do not like to believe the noble thumb can be held responsible! "My little finger is so weak" is their usual plaint. On every page Mr. Foote's ripe experience, condensed, clarified, appears. It is a perfectly invaluable work, and every teacher should possess it; if for nothing else, for the few pages of exercises, capable of extensions, variations and many accents—one formula answering for several exercises. Its price is 50 cents. Its value not to be

Three compositions by S. Martinez will be reviewed at a

The Christ Child, a Cantata arranged by Frank E. Wright from the works of famous composers, was given Sunday evening, the 26th, at the College Avenue M. E. Church, Berkeley, under Mr. Wright's direction. The works from which selections were made, and by whose use the connected story was told, were the famous oratorios, and several modern compositions were utilized. A quartet comprising Mrs. Naramore, Mrs. Fitch, Mr. Reed and Mr. Rix, with Miss Givin at the newly installed organ, and a chorus of twenty-six voices, gave the program.

Mme. Sofia Neustadt is engaged to give, on January 12th, recital of old French Songs for the Forum Club of San Francisco. Beginning with January 17th this gifted woman will give for Ebell a series of four lectures on the history and development of vocal music, illustrated by songs. The first lecture covers the period from the beginning to 1500. Two weeks later the second lecture will deal with dates 1500 The two February lectures will take up the periods from 1700 to 1900 and modern music. The illustrations will be from the most prominent composers since 1180. Ebell has opened a subscription list for non-members. The lectures will begin at 3:30.

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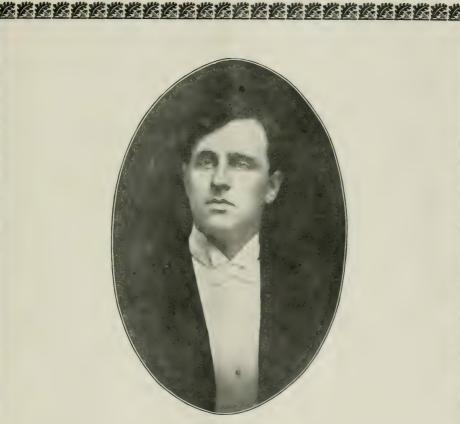
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Annual Contract

MUSICAL CALENDAR

Marcella SembrichJanuary 9, 13 and 16
Lyric Quartette Pop Concert
San Francisco Choral Society Dreamland, January 20
Georgiana Strauss, ContraltoJanuary 27
Mansfeldt-De Grassi-Villalpando Trio. Jan. 24, Feb. 17 & Mar. 17
Myrtle Elvin (Pianiste)February
Teresa Carreno
Madame Schumann-Heink
Mme. Tilly Koenen (the famous Dutch contralto)March
Pepito Arriolo (the Spanish child Pianist)
Maud PowellApril
Flonzaley Quartet (in Chamber Music)April
Damrosch Symphony Orchestra and Isadora DuncanMay

For the first time in the history of music in San Francisco did the municipal government take official cognizance of the musical interests of the community. Mayor P. H. McCarthy, in his very able and very lucid address to the new Board of Supervisors last Saturday, January 8th, said, among other very interesting things:

Patterning after many great cities where the experiment has been tried with eminent success, I intend to work for the early establishment of a municipal band, which shall dispense music in the public parks at regular intervals, and give the people in all sections of the city genuine musical treats during all seasons of the year. For the very little money that this will cost the return in genuine and beneficial pleasure to the people is a tenfold reward. The band will prove an inspiration and an education, and a universal boon to our men, women and children in this pleasure-loving city.

This is indeed very good news to all those interested in the welfare of music as an educational art. Of course there is already the Golden Gate Park Band,

but this organization does not in any sense signify a genuine municipal band, although supported by the city. What Mr. McCarthy refers to is a large band, under efficient leadership, which will be employed every day in the year, and which will shift its location during the week in a manner to reach every part of the city. Such a band will be of immense benefit to musical progress, and the elevation of musical taste. inasmuch as it will give the workingmen and women an opportunity to hear good music without the necessity of expenditure of money needed for the everyday needs. It is this opportunity to hear good music at the public parks that has contributed so largely in the cultivation of a higher musical taste in Europe, and Mr. McCarthy's plan, if carried out, will add greatly to the establishment of a genuine musical atmosphere in this community. It is to be hoped that when the selection of an efficient leader is due, Mr. McCarthy will use that same judgment and independent spirit which he has manifested in the selection of his appointees so far. An inefficient leader in a position of this nature will do more harm than good, while an efficient leader will be a blessing to the musical interests of this city. The Pacific Coast Musical Review is not a political organ, and it has no interest whatever politically as a journal. But we can not conclude this comment without observing that as far as our musical interests are concerned they have always been better subserved under the regime of union labor municipal government than under any other administration. We understand, of course, that there are many weak spots in the by-laws of a number of union labor organizations which need revision or elimination, but we can not but approve of the sentiments set forth in Mayor McCarthy's able address, and are especially gratified to find music so well and ably taken care of. We desire to express, in the name of the musical fraternity, our hearty thanks to Mayor McCarthy for his thoughtfulness.

Another theatre has been added to the down-town monuments. The Columbia Theatre opened its doors last Monday evening in the presence of a crowded house. The building is a credit to this city and reflects very favorably upon the management that made such an enterprise possible. This paper has its grievance against the management of the Columbia Theatre, because of its niggardly policy, that inspires to greedily take all courtesies within its reach and reject with disdain any demands for a return of such courtesies. But this paper is just in every way, and when a management exhibits such enterprise and grit as is manifested in the establishment of the Columbia Theatre, we are willing to contribute our share of praise and congratulations to the many bestowed on such an occasion. By this glad acknowledgement of the Columbia Theatre's resurrection we do not intend to change our attitude toward the management. We still maintain that the beauty of a theatre does not necessarily improve the quality of the performances, and when we find that the management continues to assist in bringing out number ninety-nine companies at top-notch prices, we shall occasionally express our loathing over these sharp practices. The engagement of the Lambardi Opera Company is a case in point, and we shall return to this subject at the proper time. Otherwise, we desire to extend to the management of the Columbia Theatre our heartiest wishes, and wish them every possible success in their brilliant undertaking, which we

hope will be conducted for the benefit of the people of San Francisco.

We hear with great pleasure that Philip T. Clay, vice-president of Sherman, Clay & Co., has been selected as a member of the executive committee of thirty which will guide the destinies of the forthcoming world's fair to be held in this city in 1915. Mr. Clay is one of the most energetic and ambitious young business men in this State. In his capacity as chairman of the Portola Committee he has done inestimable ser-

vice, and it is no doubt due to this able consummation of his duties that he has been honored with this second and more important distinction. It is of great importance to the musical cult of this city that a member of a big music firm has been given representation, and inasmuch as in the course of the ensuing campaign for the success of the world's fair, the interests of music will demand a friendly power in the councils, it is consoling to know that such interests are in the hands of so able and broad-minded a man as Philip T. Clay.

SEMBRICH CONCERT A FEAST OF INTELLECTUAL SURPRISES

Famous Diva Astounds Everyone With the Freshness of Her Voice, the Intelligence of Her Interpretations and the Vivacity of Her Deportment. La Forge and Rogers Share the Honors.

By ALFRED METZGER

*......

Until last Sunday I had associated with the concert of a colorature soprano all the banalities of vocal agility with its various pyrotechnic excursions without the solid, firm and healthy background of artistic intellectuality. It is true Madame Sembrich had appeared in this city on previous occasions, but I had never observed the quintessence of her supreme artistry to such an extent as I did last Sunday afternoon, when the Diva appeared to be in the happiest mood I ever heard her in. To tell the truth, I attended this concert with a great many misgivings. In the past Madame Sembrich a certain nervous timidity that usually prevented her from doing herself justice. And on this present occasion I feared lest similar conditions might intervene to make this concert a flawless artistic performance.

It is a matter of record now that anyone who, like myself, may have had a misgiving in this direction, soon experienced a glad relief when discovering that there was no reason for such fear. The very first notes of the Ernani aria convinced the listener that the world's foremost colorature soprano was still in the very zenith of her artistic glory, and still reigned as that Queen of Song which has brought the musical world There are a few wonderful voices in this world to her feet. that appeal to the masses in no small degree. There are colorature sopranos singing before the public who are rewarded with deafening applause. But there are very few singers indeed who, in addition to the wonderful gifts of nature exhibit that most important of all interpretative faculties, which is embodied in the word "Brains." Such a union of vocal beauty and intellectual capacity is indeed very, very rare in these days of superficial and spasmodic hysterics of a sound-mad public, and it is a sense of deep gratitude toward a genuinely great singer that forces us to place our homage at the feet of Marcella Sembrich.

We find in the perusal of the common or garden variety of criticism a mild insinuation at the interval of time that may have elapsed from the beginning of Madame Sembrich's career until the present day of the culmination of her artistic Only small minds can dwell upon the earthly limitations of prescribed laws of nature in the presence of the perennial youth of art. The art of song never grows old. The genuine singer never permits herself to grow old in pub-And so we find that Madame Sembrich is young in her art, because she would not appear before us, unless she realized that her artistic faculties were capable to exercise their respective functions with that accuracy and spontaneity of action which every sensitive ear has a right to expect. And so we unhesitatingly affirm that Madame Sembrich appeared to us not only in full possession of her brilliant faculties, but in many respects superior in the revelation of her vocal achievements to previous appearances in this city.

To listen attentively to Madame Sembrich is a vocal lesson which can not be estimated at its true value. The ease of her

breathing, the pure attack of her tones, the limpid, rippling clarity of her runs and staccato passages, the grace and undulation of her delightful trill, and above all, the intellectuality with which she imbues colorature singing which so many utter with the mechanical monotony of a machine combine to create in Sembrich the very essence of genuine vocal art. If in the presence of such sublimity anyone can find time to make hair-splitting references to vocal quality, he does not deserve the privilege of listening to singing of such magnitude as that of Sembrich. But the Diva's vocal art is not restricted to the dissemination of operatic arias. She included in her program a number of songs which she interpretated with delightful emotionalism. Especially enjoyable in this direction was her reading of Der Nussbaum and Fruhlingslied. She seemed to utterly submerge herself into the spirit of these songs, and her whole soul seemed to be suffused with the sentiment thrust into the poetic sentences by the composer. Such is true art. And while there may be singers who during a brief period of an operatic career may elicit salvos of frenzied applause by shallow people who can not comprehend the inner depths of sublime music, there are but very few sovereigns of song born into this world who amalgamate with the blessings of vocal powers the divine spark of compelling intellectuality that fans the embers of involuntary enthusiasm into the everlasting flames of admiration and respect. And thus when listening to an artist of Sembrich's sublimity we can not but stand with bowed head in silent acknowledgement of the presence of a genius.

Unlike my esteemed colleagues on the daily papers, I can not commit the injustice to the other participants upon the program to pass over their efforts with lazy indifference. Indeed, considered from every aspect, this concert was one of the most enjoyable and most thoroughly musicianly events it has been my good fortune to attend. Frank La Forge was at his very best on this occasion. Aided by an exceptionally responsive Baldwin piano, he played a few Chopin compositions with that delicacy of attack and that coaxing persuation that seems to wheedle sentiment from the cold keyboard. This ability, after all, is the very essence of Chopin playing. The pounder has no business to chose a Chopin selection as his vehicle of expression. Mr. La Forge possesses this delicate touch in a much greater degree than anyone I have heard since De Pachman, and the idea of a Chopin recital on the part of Mr. La Forge is to me an especially happy one, for it will give us all an opportunity to hear this exquisite composer of piano works under most favorable conditions. As an accompanist we consider Mr. La Forge without a peer. And we make this statement without reserve, for he adds to the splendid advantages of an artist the additional faculty of playing without his notes. In this manner he possesses the freedom of thought that permits him to follow the soloist with singular accuracy and to infuse his accompaniments with the spirit of the singer, and thus adapt it to the individuality as well as the musical character of the artist. This utter abandonment into the spirit of the soloist without the necessarily distracting submergence into

the printed music is a trait of Mr. La Forge's which so far no other accompanist has revealed to us here in the West.

And now I come to the surprise of the concert. We have become so used to listening during a program to assisting artists of indifferent calibre that the advent of a Gogorza in com pany of an Eames or the advent of a Rogers in company of Madame Sembrich must be regarded as the exceptions to the general rules. While we noticed Mr. Rogers' agreeable and pleasing baritone, which rang with warmth and resonance, and while we also noticed an occasional deviation from the pitch, we heartily agreed with the enthusiastic audience in regard to the exceptional merit of this conscientious singer. who supported his excellent organ with a temperament and a musicianly sincerity that could not but gladden the heart of every real lover of song. Mr. Rogers employed the art of declamatory song in a most delightful fashion. An accent here and a little inflexion there put a decided meaning into the phrases that met with the spontaneous response of the hearers. Mr. Rogers furthermore employed a most effective mode of enunciation, making it possible for the hearer to understand every word and thus enjoy the double pleasure of hearing the poetry as well as the musical setting of a lyric composition. Mr. Rogers, by reason of his delightful enunciation, demonstrated in no small degree, the adequacy of the English language in conjunction with the art of song, and anyone who is opposed to singing in English should not fail to listen to Mr. Rogers and thereby learn the lesson of applying English in such a manner that it becomes pleasing to the ear. I personally enjoyed Mr. Rogers immensely and judging from the enthusiastic reception accorded him the decision of the audience agreed with mine. It was therefore quite a surprise to me to find in the daily papers a rather spiteful show of indifference toward both Mr. Rogers and Mr. La Forge, which in the face of the frank and liberal recognition showered upon these two artists on the part of the audience, showed very unfavorably in contrast. Either the writers place themselves with unpardonable arrogance above the judgment of our musical public or they refuse to grant a deserving artist that share of recognition which justice should compel every writer to bestow upon a well performed artistic ser-

It must have done the heart of Madame Sembrich good to witness the immense ovation accorded her by our public when she entered upon the stage of the Garrick Theatre last Sunday afternoon. Enthusiastic applause, stamping of feet, waving of handkerchiefs and the eloquent expression of happy smiles continued during a period of several minutes and prevented the Diva from beginning her program. It was ample evidence that the public of San Francisco has a very tender spot in its heart for the greatest colorature soprano of her time, and that with the generosity and liberality of heart which is so characteristic of our people, they are ever ready to lay their tribute at the feet of genius. And so we trust that all those who read these lines will be in attendance at the Garrick Theatre when Madame Sembrich will appear in her farewell recital concert, which possibly may be her real farewell to San Francisco.

THE SEMBRICH CONCERT.

The last of the Sembrich concerts in San Francisco will be given this Sunday afternoon at the Garrick Theatre, and by general request it will be a recital program, the artist giving the entire program with the able assistance of Frank La Forge. Seats will be on sale at the theatre after 9:30 a.m. Here is the wonderful program, such as only a Sembrich can give:

PART I-CLASSICAL AIRS.

(a)	Meln glaumges Herze	Bach					
	Quel Ruscelletto						
	Oh, Sleep! why dost thou leave me?						
	"Hallelujah" (from "Esther")						
()	The transfer of the transfer o	· · · · · · · · · · · · · · · · · · ·					
	PART II CLASSICAL GERMAN SONGS.						
(a)	Trockine Blumen	.Schubert					
(b)	Eifersucht und Stolz	.Schubert					
	Stille Thraenen						
	Roeslein, Roeslein						
	Die Mainacht						
	Sountag						
(1)	The state of the s	Dranins					
(5)	Der Schmied	Branms					
PART III.							
	L'Ame des Oiseaux	. Massene+					
(b)	L'Eventail	. Massenet					
(c)	Allerseelen						
(d)	The Sheep Herder Frank						
,	and one p acceptance of the control	1300 1 0180					



MADAME MARCELLA SEMBRICH

The World's Foremost Colorature Soprano Enjoying Her Summer Vacation on the Alps in Switzerland.

SEMBRICH IN OAKLAND.

On Tuesday afternoon at 3:15 Mme. Sembrich, assisted by Francis Rogers, baritone and Frank La Forge, pianist, will give a concert at Ye Liberty Playhouse, Oakland, repeating the great program of Thursday night in this city. This is the one with the arias for "La Traviata" and "Faust" on it, besides which the diva sings twelve important lieder by French, Russian, German, English, Scandinavian and American composers. Seats are to be obtained at Ye Liberty Theatre box office in Oakland.

Jack E. Hillman, the well known San Francisco baritone, participated in a recital given under the auspices of the Pastor's Aid Society of the Fourth Avenue Presbyterian Church of New York at the Astor Hotel on the evening of December 2d. Upon the same program were June Reed, violinist, and Beatrice Fine, soprano. Helen Wolverton was the piano solosit, and Lewis Coleman Hall was the accompanist. The program contained Mr. Hillman's picture, and he appeared twice during the evening. He sang: "Lungi Dal Caro Bene" (Sechi), When the Roses Bloom (Reichardt), Wher'er You Walk (Handel), Till I Wake (Fogel), Retreat and How Much I Love You (La Forge). The affair was a complete success and Mr. Hillman was the recipient of much applause and a great many compliments. The issue of Musical America dated December 11th had quite an endorseemnt of Mr. Hillman's work.

SCHUMANN-HEINK'S WONDERFUL DRAWING POWER.

The Great Diva's Name Alone Seems to be the Signal for the Public to Crowd the Box Offices and Wrest the Tickets From the Managers by Force if Necessary.

The forthcoming concerts to be given by Madame Schumann-Heink on the Pacific Coast will recall the tremendous crowd that sought admission to her concerts here two years ago. Her first appearance was announced at the American Theatre for a Sunday afternoon, and at that time Market street was not yet built up and the street car service was extremely dissatisfactory. Nevertheless, the house was sold out and people had to be turned away. After waiting for quite a while Manager Greenbaum was compelled to announce that owing to washouts the train on which Madame Schumann-Heink was due to arrive had been delayed and it was necessary to postpone the concert until evening. He also stated that anyone desiring to have their money refunded could do so; but notwithstanding the disappointment not one asked to have any money refunded. This is so much more remarkable as that section of the city was at that time so desolate at night that it required particular courage, especially on the part of ladies, to brave its desolation, and if you add thereto the fact that it was difficult to get adequate car service, you have an idea how much people wanted to hear Schumann-Heink.

The next concert was given at Dreamland Rink, which seats over three thousand people. On that afternoon it happened to rain in torrents, and as difficulties were experienced in placing enough chairs to accommodate the monster audience that had bought tickets in advance, everyone was compelled to wait in the pouring rain for nearly an hour before the gates could be opened. And even after the gates were open there was such a throng that entrance was had only very slowly, and all this time people had to pack the street in a pouring rain. But rain or no rain, everyone waited patiently, some in carriages, hundreds on foot—they all waited, and they certainly were rewarded for their patience, for the Diva was at her very best. At the Greek Theatre, over five thousand people attended the Schumann-Heink concert, and at Ye Liberty Theatre, Oakland, standing room was in demand. This tremendous drawing power of Schumann-Heink's has as yet not abated. A friend of this paper's writes from New York regarding the Schumann-"In calling up the box office on several oc-Heink concerts: casions and asking: 'What is the Schumann-Heinkhaven't got a single seat left in the house' has been the interruption before I could say 'program' or 'opening time' or what not.

New records for attendance and receipts have been established by Schumann-Heink this year at St. John, New Brunswick, Montreal, Toronto, Cleveland, Chicago, Cincinnati, Kansas City, Bloomington, Ill; Toledo, O.; Ann Arbor, Mich; lesbarre, Pa.; Rochester, N. Y.; Duluth, Minn.; Minneapolis, in all of which cities extra rows of chairs had to be placed in the foyer, the orchestra, the organ loft and on the stage, and everything was sold two days before the concert. Orchestra Hall in Chicago was completely sold out, and for the second concert, although prices were raised for the first time for the entire lower floor to two dollars,, not one ticket was to be had on the day of the concert. So far Madame Schumann-Heink's business this year has been exactly 68 per cent. larger than her last season in America. Next week we shall refer to Madame Schumann-Heink's artistic advantages. ------

The violinists of San Francisco will be glad to hear that an excelent violin maker has just located here. His name is Joseph Keefer, and he has resided for quite a period in Vancouver, where he made quite a name for himself. He is an expert in his business, and makes a specialty of repairing. In a letter of recommendation, Algides Neve, a distingushed violin virtuoso, says of Mr. Keefer: "While I was here (in Vancouver) Mr. Keefer put all my violins in order for me, making them in as fine condition as I believe it possible. Although my Stradivarius has been in good hands in Europe. I was never so well satisfied with it as I am now. Mr. Keefer restored it perfectly, leaving the instrument freer and more even in tone than I can remember it being before. His aim is to restode an instrument to its original conditon and put it in perfect playing order, and no instrument could suffer by being in his hands. And above all, he has an intimate knowledge of the construction of the instruments of the old Italian masters. By actual experience I can say that his work is at least as fine as that of the Hills of London." Mr. Keefer's address may be found on Page 17 of this issue.

SHORT ITEMS OF INTEREST.

Miss Elizabeth Tyler, mezzo soprano, Miss Mabel L. Frisbie, soprano, Miss Nellie H. Carpenter, soprano, and Robert R. Scarborough, baritone, pupils of Miss Eleanor Connell, assisted by Mme. Aurora Thompson, organist; Francis Hamlin, violinist; Malin Langstroth, cellist, and Miss Nellie H. Carpenter, accompanist, gave a recital at Sherman, Clay & Co. Recital Hall, San Francisco, on Tuesday afternoon, November 30th. The program was excellently rendered and included the following works, among which were especially delightful, by reason of their novelty in this city, the compositions of Reinhold Herman, the teacher of Miss Connell:

Part One—Duet, "La Ci Darem" (Mozart), Miss Frisbie,

Part One—Duet, "La Ci Darem" (Mozart), Miss Frisbie, Mr. Scarborough; (a) "Memories," Op. 7, No. 3, (b) "Du Bist Fern," Op. 25, No. 1, (c) "Waldeszauber," Op. 31, No. 1 (Reinhold Herman), Miss Tyler; (a) "Zum Abschied," Op. 45, No. 1, (b) "Ein Herbsttag," Op. 46, No. 1, (c) "Sehnsucht," Op. 7, No. 3 (Reinhold L. Herman), Mr. Scarborough; (a) "Im Herbst," (b) "Warum," (c) "Der Haendler" (Reinhold Herman), Miss Frisbie; Trio—Piano, Cello, Violin (Smetana), Miss Carpenter, Messrs. Hamlin and Langstroth. Part Two—(a) "Salutation Angelique" (Gounod), with organ and cello accompaniment, (b) "Traume," with organ (Wagner), Miss Tyler; (a) "Im Kahne," (b) "The Princess" (Grieg), Nellie H. Carpenter; Song, "Good Bye," by request (Tosti), Mr. Scarborough; (a) "L'Heure Exquise" (Hahn), (b) "A Une Fiancee" (Ferrari), (c) "Repentir," with organ, piano, cello, violin accompaniment (Gounod), Miss Frisbie.

Albert Spalding has just opened his European season in a brilliantly successful concert organized at Havre, November 14th, by the Association Musicale de Paris. For his re-appearance in France Mr. Spalding chose a purely classical program, which commenced with the Bach Sonata and included works by Saint-Saens, Schumann and Brahms. Mr. Spalding's success with his audience was as remarkable as genuine—a magnificent artistic triumph. He was acclaimed and recalled again and again, and obliged to repeat the Bach Aria, which he gave as an encore. After the concert the Mayor of Havre gave a reception in honor of Mr. Spalding, where the notabilities of the town were invited to meet him.

A delightful New Year's program was given by Miss Josephine Barda, the brilliant young harpiste, at Hotel Normandie. The program was as follows: Pensee Poetique (Lebono); Spring Song (Mendelssohn); "I Dreamt I Dwelt' (Balfe); La Coquette (Cheshire); "Believe Me" (Moore); "The Last Rose of Summer" (Flotow). Miss Barda was the recipient of many hearty compliments for her delightful playing.

FRANK LA FORGE IN CHOPIN RECITAL.

Of all the pianists who visit this city none are more popular with the audiences than Frank La Forge, and none more deservedly so. We all know his ability as piano soloist, accompanist and composer, and the name La Forge has been seen on the programs of such artists as Nordica, Gadski, Jomelli, Hamlin, etc., with frequency. He is unquestionably one of the most talented musicians this country has yet produced, and his name will be long remembered just as our own MacDowell's and others who have written works that the people really care for. Mr. La Forge has made a special study of Chopin, and there are few artists living who interpret the works of the Polish tone-poet with the depth of feeling and insight that he does. At the request of many admirers, Mr. La Forge has consented to give an afternoon with Chopin, and Manager Greenbaum announces that it will be next Wednesday afternoon, January 19th, at three o'clock sharp in the .Colonial Ballroom of the St. Francis Hotel. The tickets will be but \$1.00, and can be secured at Sherman, Clay & Co.'s, the Baldwin Piano Company and at the newsstand of the St. Francis Hotel.

Here is the exceptionally interesting program: Fantasis Impromptu; Preludes—A major, D major, C minor: Ballade—A flat major; Impromptu—F sharp major: Nocturnes—C Minor; Etudes—G flat major (Butterfly), A flat major (from supplement), and the Black Key Etude; Valse—C sharp minor; March Funebre; Nocturne—D flat major; Scherzo—C sharp major.

Compositions of Frank La Forge

Published by G. Schirmer, New York

Songs with Piano Accompaniment

Am See. (By the Sea.)	
An einem Boten. (To a Messenger.)	
Come unto these Yellow Sands. High voice	\$0.60
The Coyote. High voice, Am. Low voice, Em.	.60
I Love But Thee! Medium voice	.50
Like the Rosebud. High voice, F. Low voice. E Flat	.40
Three Poems by Gabriele Wrede:	
1. Erwartung. (Expectancy.) High voice, G Flat.	
Low voice, D	.50
2. Fruehlingseinzug. (May's Coming.) High voice,	
G. Low voice, D	.75
3. In der Abendstille. (In Evening Stillness.) High	
voice, Bm. Low voice, F Sharp m.	.50
Schlupfwinkel. (Retreat.) Medium voice 3 Keys	.40
Der Schmetterling. (The Butterfly.) High voice, C	
Low voice, A	.60
The Sheepherder.	
Take, O Take those Lips Away. High voice, E Flat.	
Low voice, D Flat	.40
To One Afar. High voice, F. Low voice, D	.60
To a Violet. (The Message.) High voice, G Flat. Low	
voice, D	.40
Verborgene Wunden. (Hidden Wounds.) High voice,	
Fm. Low voice, E Flat m.	.50
Wie lieb ich dich hab'! (How Much I Love You.) High	
voice, E. Low voice, D Flat	.50
Wiedererwachen. (Reawakening.) High voice, Fm.	
Low voice, Dm.	.40
Piano Solo, Gavotte	.50

For Sale at Sheet Music Departments of all Music Houses

PERENNIAL POPULARITY OF THE ORPHEUM-Last Monday evening I purposely attended the performance at the Orpheum in order to see for myself whether or not the many powerful counter attractions would have any effect upon the attendance. I also went there Tuesday and Wednesday evenings to look in and see whether there was any sign of decline. On Monday evening there was the opening of the Columbia Theatre, the opening performance of Olga Nethersole at the Van Ness Theatre, the opening performance of Harry Lauder at Dreamland Ring, and the opening performance of St. Elmo at the Alcazar. Notwithstanding the fact mance of St. Elmo at the Alcazar. that all the above theatres, with the exception of the Van Ness Theatre, were crowded to the doors, the Orpheum was Ness Theatre, were crowded to the doors, the Orpheum was so packed that people were standing up and myself among them. If the Orpheum feels the presence of Harry Lauder in this city it certainly is not evident to the eye, and so far as I could see the auditorium and galleries were as much occupied as usual

And this big attendance is really justified, for the Orpheum has this week one of the very best performances of its suc cessful career. Particularly interesting to musicians is the sketch of Mr. and Mrs. Frederick Voelker, entitled "Twilight in a Studio," which gives both artists an excellent opportunity to excel in violin and piano compositions. They are splendid artists and their act is as refined as it is enjoyable. One of the most marvelous and skillful performances I have ever witnessed is that of Arturo Bernardi, who gives a sketch wherein he represents five different characters. He changes his costumes with a rapidity that is almost unbelievable and even when at the conclusion of his act he permits the auditors to "see how it is done," it is almost impossible to follow his quick changes. Another most interesting and in-structive part of this act is an imitation of various famous composers and musical directors leading an orchestra. The changes here are also executed with lightning rapidity and prove to be speaking likenesses of the famous men portrayed in this manner. Mr. Bernardi is certainly a genius in his line, and it will pay anyone of the readers of this paper to witness his wonderful skill.

Another act that inspires one with the stupendousness of its miracle-like dexterity is the entirely new performances of the Willy Pantzer troupe. It would seem that at this late day nothing new can be done in the field of the athletic acts. But you soon will change your mind in this direction if you watch Willy Pantzer and his assistants in their astounding acrobatic act. It is something entirely novel and especially wonderful is the work of the two little Pantzers, whose bones seem to be moulded of steel, and whose muscles seem to be flexible one minute and rigid the next. These three acts alone are worth far more than the price of admission, and will not only occupy and concentrate your attention, but they will rivet your interest in a manner that you hardly believe possible. These three acts will be repeated next week.

ALFRED METZGER.

MANSFELDT-DE GRASSI-VILLAPANDO TRIO CONCERTS.

The first of a series of three chamber music concerts to be given by the Mansfeldt-De Grassi-Villalpando Trio will take place at Kohler & Chase Hall on Monday evening, January 24th. The program will include the Saint Trio, op. 62, which will be presented for the first time in this city. We desire to call attention to the fact that this is not the popular work which has been heard so often, but an entirely new composition of even greater artistic value than the one so well known. Another work new to our music lovers to be presented on this occasion will be the Sinding Trio. These exquisite musical events are endorsed and supported by the following prominent music patrons and patronesses:

Patronesses—Mrs. Frank Lampson Brown, Mrs. J. J. Brice, Mrs. George Caswell, Mrs. C. W. Clarke, Wm. H. Crocker, Mrs. Clinton Day, Mrs. Tirey L. Ford, Mrs. Wm. Gerstle, Mrs. Mark Gerstle, Mrs. James Monroe Goewy, Mrs. Ralph Harrison, Mrs. Wickham Havens, Mrs. Emma Shafter Howard, Mrs. Huntington, Mrs. Clarence Martin Mann, Mrs. Eleanor Martin, Mrs. Wm. H. Mills, Mrs. Oscar Maurer, Mrs. Frank Howard Payne, Mrs. Florence Porter Pfingst, Mrs. Mezes Philips-Wynne, Mrs. Frederick Stratton, Mrs. Wm. T. Sesnon, Mrs. Henry Clay Taft, Mrs. James Ellis Tucker, Mrs. Placets

Phoebe Hearst. Patrons—Mr. Beylard, Dr. Arnold Genthe, Mr. Richard Hotaling, Mr. Richard Tobin, Mr. Raphael Weill.

Blanche Lillian Kaplan, a very talented young pianiste and pupil of S. G. Fleishman, will give a piano recital at the Van Ness Theatre on Sunday afternoon, January 23d. The young



BLANCHE LILLIAN KAPLAN

The Youthful Pianiste Who Will Appear in Recital at the Van Ness Theatre, Sunday Afternoon, January 23d.

musician has made remarkable progress in the study of her art and her natural talent justify her friends to expect a most interesting reading of the following program:

Sonata, Op. 14, No. 2—Con Variazione (Beethoven); (a) Fantasie, C major (Haydn), (b) Gavotte from G Minor Suite (Bach), (c) Impromptu, No. 4, Op. 90 (Schubert); Waldscenen (Forest Scenes) Op. 82 (Schumann); (a) Caprice No. 1, Op 16 (Mendelssohn), (b) Fantaisie Impromptu, Op. 66 (Chopin); (a) La Lisonjera, Op. 50 (Chaminade), (b) Waltz (Fischhof).

Emil Steinegger, the well known and successful pianist and teacher, has been compelled to open a studio at Room 64, MacDonough Euilding, Oakland, in order to accommodate his large class in the trans-bay cities. Mr. Steinegger is a very capable instructor, having studied piano with the famous Leschetitzky and Dr. Karl Nauratil and theory with Robert Fuchs of Vienna. Mr. Steinegger will be in Oakland every Wednesday and during the rest of the week he will preside at his studio at 924 Grove street, San Francisco.

GEORGIANA STRAUSS' CONCERT.

One of the most enjoyable events of the musical season will be the concert to be given by Miss Georgiana Strauss in the Colonial Room of the St. Francis Hotel on Friday evening, January 21st. A most artistic program exactly suited to the musical advantages of this brilliant artist has been selected, and everyone fond of a beautiful voice handled with skill and artistic discretion will have every reason to be delighted with this event.

Madame Schumann-Heink

CONTRALTO =

Pacific Coast Tour From January 15th to March 17th, 1910

> Madame Schumann-Heink will be under the direction of the following Pacific Coast Representatives of the Wolfsohn Bureau

Oregon and Washington Misses Steers and Coman, Portland

Southern California, New Mexico, Arizona L. E. Behymer, Los Angeles

> San Francisco and Oakland Will L. Greenbaum



Berlin, December 17th, 1909.

The idea! Who said that chamber music was not popular in Berlin? Somebody that must have been sadly misinformed on the subject, for such certainly is not the case, and I hasten to make a vigorous refutation of that misstatement.

The Bohemian String Quartet, by many considered the finest here, has given three programs in Beethoven Hall, with the assistance of the peerless pianist and ensemble player. Arthur Schnabel. On every occasion the house was completely sold out. Their popularity is well deserved-such wonderful fire and enthusiasm as is shown in their playing, and withal such artistic and conscientious attention to every detail, make their work memorable.

Henri Marteau is very active in the line of chamber music. His two sonata evenings with Dohnanyi were very successful, comfortably filling the great Philharmonic Hall, the full capacity of which is over two thousand.

The Marteau-Becher Quartet is giving a series of three quartet evenings to crowded houses in the Singakadamie.

In January Marteau, Becher and Dohnanyi will give two programs of trios in the Philharmonie.

Only last evening the Klingler Quartet gave a Beethoven program to a sold-out house in the Singakademie.

During the season the following other chamber music organizations are appearing with most attractive programs: The Dessau Quartet, the Halir Quartet, the Wademar-Meyer Quartet, the Gulzow Quartet, the Hollandische Trio, the Philharmonic Trio, the Russian Trio, the Hekking Trio, the Schumann-Halir-Decheri Trio, the Berlin Kammerspiel Trio, and several others that I don't think of just now.

So if they all don't get crowded houses every time I wouldn't say that the reason was because chamber music was unpopular here, but more likely the reason would be the same as given by the small boy who refused "one more piece of cake" at the Sunday-school picnic, where he had been gorging himself on sweets all day, he said, with a wistful look at the proffered confection: "I might be able to chew some more, but I couldn't smaller."

Nothing has given me more pleasure this season than the wonderful performance of Bach's B minor Mass by the Philharmonic Choir. The director, Siegfried Ochs, has accomplished great things; his control of his chorus, and the wonderful dynamic effects that he obtained, speak volumes for his efficiency as a conductor. His reading of the great mass kept very closely to traditional standards—one could feel almost as if he were listening to the March of Fate in the inexorable rythm of those mighty choruses.

The voicing of the fugal sections of the work were perfectly done, the soloists were excellent, the orchestra ditto, of course, and such an atmosphere of artistic and religious veneration pervaded the atmosphere at the performance that we Americans feel that it alone compensated for the trip across the water. The same chorus will render a German Mass by Taubmann in January.

George Schumann will conduct a big performance of the Bach Christmas Oratorio next week.

On January 3rd we look forward to a performance of Verdi's Requiem by the Gesellschaft der Musik-Freunde, directed by Oskar Fried.

Ferruccio Busoni, the Colussus, played the Beethoven E flat concerto at the last Nikisch Concert.

The heroic element that we looked for in Busoni was lack-

ing, but his beautiful tone, and pearly runs, showed him to

be the great artist that he is.

The heroics were very much in evidence, however, at his piano recital last week.

The program was Bach-Busoni, Beethoven-Busoni, Mozart-Busoni, Paganini-Busoni, Liszt-Busoni, and Busoni.

The only number on the program that suited him sufficiently to need no revision was Beethoven's Sonata op. III. His great organ-like tone in the Bach Chromatic Fantasia.

and his electrifying rendition of Liszt's Polonaise in E and transcription of Mendelssohn's Wedding March, with many effective Busoni cadenzas thrown in for good measure, aroused the great audience to a frenzy of enthusiasm. His arrangements of some Bach Chorales and the Beethoven Ecossaises are wonderfully original and beautiful-and how he did play

His success was tremendous, and no doubt his great personality will make a profound impression in America.

We are to hear Rudolph Ganz in recital next month. He will play the Schumann F sharp minor sonata among other attractive features of his program.

Da Motta, the Portuguese pianist, gave a splendid program with the Philharmonic Orchestra, playing with wonderful fire and abandon, and at the same time with due consideration for the highest artistic ideals. He played Chopin's second Concerto, Liszt's Totentanz and Hungarian Fantasia, and Cesar Franck's Variations Symphoniques.

Nikisch will conduct the ninth symphony tomorrow at an extra concert. Max Paur will play Beethoven's C minor piano Concerto.

Rachmaninoff's new symphony was well received at its first hearing. Not many composers can write a symphony that will hold my interested attention for an hour and ten minutes -but he has done so.

Max Reger is fast becoming very famous here. His symphonic poem was played under Nikisch recently, and as soon as he turns out a new string quartet there is some rivalry to see who will be the first to play it.

(Pardon me, I forgot that chamber music was unpopular in Berlin)—(but it isn't).

WARREN D ALLEN

[Editorial Note-Our Berlin correspondent seems to disagree with us about our opinion regarding chamber music in Berlin. No matter how many concerts are given or how many people attend, such fact never proves that the general public is interested, nor that the tickets are paid for.]

Emil Steinegger

Begs to announce that he will teach all day Wednesday in Oakland at Room 64, MacDonough Building. Telephone Merritt 2845.

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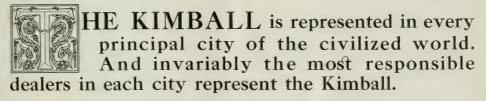
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MADAME FRIEDA LANGENDORFF.

The Pacific Coast Musical Review gladly publishes the following communication

If we were to pin our faith musically on the idols of the past or present, we would undoubtedly miss many of the beautiful voices of the present day. The prima donnas of recent years are rapidly passing and the managers of the Manhattan and Meropolitan Opera Houses are always searching for available material to take their places. This applies to the recital stage as well as to the grand opera, and when a new voice is heard in the east it behooves the middle and far west to become interested.

Each season the subscribers of the best in music and drama are looking forward to and expecting new material; for this year Mme. Frieda Langendorff, of the Berlin and Vienna Grand Opera Houses, and our own Metropolitan in New York, is the vocalist to be introduced to most of this discerning territory, this being her second visit to a few of the western cities. Mme. Langendorff will be heard in recitals this season throughout the west.

Mme. Langendorff is an adept at program-building, and so arranges her numbers that they contain works of art, not tiring one with an evening of closely related works, but creat ing a pleasing variety. It is in this way that the greatest number of people is reached and pleased, thereby satisfying the student, the teacher and the true lover of good music.

MISS MARGARET GOETZ' SPLENDID ACTIVITY.

Miss Margaret Goetz of Los Angeles has been especially busy this season. During November she has appeared in a number of recitals and her program before the Teachers' Institute was a brilliant success. Miss Goetz appeared in concert on December 23rd, a day before Sembrich's wonderful triumph, which aroused the city, and yet sang before a large audience. The program on this occasion was arranged to show the typical folk song of many countries, expressing the life and temperament of the various peoples, and from these folk songs the direct influence upon the classic song and the Lied.

The fact that translations of Folk songs too often take the life blood out of the poem caused Miss Goetz to sing many of them in the original tongue, as she used them before her cosmopolitan audiences in New York. But in order to make the songs comprehensible to the audience Miss Goetz, in a few explanatory remarks, set forth the meaning of the poem, whenever she employed a foreign language. The audience consisted almost entirely of teachers and their friends.

Miss Goetz entertained Frank La Forge and Mr. Rogers of the Sembrich company, and many other visiting artists of late. Madame Sembrich took a special interest in Miss Goetz' pupil, Mercedes Ciesielska, a young Polish girl, who seems to possess great artistic faculties.

Owing to the splendid reception accorded Mme. Sembrich, and the fact that one more date could be secured for Southern California, she has consented to sing a farewell recital with her company, including Mr. Francis Rogers and Mr. La Forge, on Thursday evening, January 20th, at Simpson's Auditorium. An entire change of program will be given, and Mme. Sembrich promises a few of the old fashioned songs that reach the heart is addition to the receipts. sime. Sembrich promises a few of the old fashioned songs that reach the heart, in addition to the regular program usually arranged from her recitals. Mr. La Forge will add his quota to the enjoyment of the occasion, and Mr. Rogers has promised new and enjoyable numbers. To those who have supported the Great Philharmonic Course this season, special rates will be given and special reservations made. -11

PERMANENT ORCHESTRAL SOCIETY FOR OAKLAND.

The Stewart Orchestral Club, Alexander Stewart, director, at the recent meeting effected an organization that will insure a permanent orchestral club to Oakland. Every effort is now being made with that end in view, and if the orchestra receives the encouragement from the music-loving people of that side of the bay, that was given the first year's concerts, the work can be continued from year to year with increased pro-The active membership is large and the individual ability of a high order. The weekly reharsals are well attended and the earnest and serious attention given this important feature of the work is placing the orchestra on a very high plane of artistic merit.

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LATEST LA FORGE COMPOSITIONS.

Frank La Forge, whose lyrics, as sung by Mme. Johanna Gadski, Mme. Marcella Sembrich and other great artists, have brought praise to the young American composer and pianist from the most exacting critics, has made a notable advance in

eight new songs which have been published by G. Schirmer.

Mr. La Forge, in two of these songs, "The Sheepherder"
and "The Coyote," has shown his originality by breaking
away from the "love interest" to which the average lyric is firmly moored, and interpreting the wild, free spirit of the inspiring uplands of the Rocky Mountain region. "The Sheepwhich was written for and dedicated to Mme. Semherder." brich, and which has been sung by her with great success during her present tour, has for its text a poem by Arthur Chapman, whose Western verse has attracted attention. The open was suggested by a scene on the lonely Wyoming sheep range at close of day, and Mr. La Forge's music is at once beautifully and faithfully descriptive. No sincerer compli-ment could be paid to the composer than the hearty appreciation of the song demonstrated by audiences in Western cities. There is a deeply reverent note in this song which will make it as effective in church as in the concert hall.

In "The Coyote," with text by the same author, Mr. La Forge is fully as descriptive. He has provided a haunting note of wildness and freedom in his musical setting, and in tis entirety "The Coyote" has the weird effect of a Remington painting of a lonely camp on the vast plains at night, with the red eyes of prairie prowlers glaring through the darkness. The thrill of the closing notes seems to spell a new sensation for the most jaded concert-goer

From such primal things, which demand breadth and power, both in imagination and composition, Mr. La Forge has swept easily to songs that are light and graceful in theme and texture. His "To a Violet" is a love lyric of tender sentiment, and demands much vocal technique, especially in high pianissimo. There are a few dramatic touches in this lyric, which form an effective contrast.

"Take, Oh Take Those Lips Away" breathes all the ardor of the Shakespearian text, and has a most effective ending for a contralto voice. "To One Afar" is a melodious setting to a charming poem written by the composer's mother, Gracia La Forge. Contrasting sharply in tone is the deeply tragic "Am See," in which the somberness of the text by Emil Robert has been dramatically illustrated by Mr. La Forge.

One of the greatest successes scored by Mr. La Forge is the song "An Einen Boten" ("To a Messenger"), which has been sung by Mme. Sembrich in many of the cities visited on her present tour, and which W. J. Henderson, the dis-tinguished critic of the New York Sun, pronounced "the best new song heard in New York in many a day." The archness of Mme. Sembrich's ending of this song has delighted thousands of music lovers.

In all his work Mr. La Forge has maintained the highest musical standards. His flowing melodies and his accompaniments, which are at once original and scholarly, make his work a delight to the trained musician. His latest songs indicate a marked advance, and it is more than likely that Mr. La Forge's great achievements as a pianist, both in solo work and in accompanying such artists as Mme. Gadski and Mme. Sembrich, will be eclipsed by his work as a composer.

- 22 ****************************** SCHUMANN-HEINK.

The first concert of the Schumann-Heink series will be given on Sunday afternoon, February 13th. Orders are already coming in from all parts of the country, and the indications are that all records will be broken. Greenbaum says that the programs will be simply colossal, and at her opening concert she will sing five great arias, besides several groups of songs.

---THE CARRENO CONCERTS.

Manager Greenbaum announces that he has secured the splendid Garrick Theatre for the Carreno concerts. The great pianist will give two quite unusual programs in this city, including several works by her favorite pupil, Edward MacDowell. At the last of the Carreno concerts the great artist will play the beautiful Schumann "Quintette" with the Lyric String Quartette: Full Carreno programs will be announced next week.

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HARRY LAUDER, THE SCOTCH "COMIC."-Ever since I saw Harry Lauder last night I can't help talking with a burr-r and find it hard to resist the temptation to write this in "guid braid Scots," but as two of the morning papers have inflicted on the public a dialect account of the wild uproarious success of the little Scotchman, I will spare you; I am one degree

removed from being a native Scot, anyway.

Like everyone else, I find myself wondering what there is about this bandy-legged little Scotchman that gives him the power to hold an audience in the hollow of his hand, to have them roaring one moment with the fun of "Tobermory" and the next moment completely stilled as he sings a verse of "Rocked in the Cradle of the Deep," and sings it in a fine barifone, too; that can take the character of the simple, yet shrewd, foolish boy, "The Safest o' the Family," and make you feel the underlying sadness of the poor fool while you are laughing at the fun of it all. And like everyone else, instead of confessing that I don't know what it is, I can only say that

it is—er—that indefinable something that makes—er, etc.

The funniest thing about him are his indescribably funny little bandy legs, every time he walks around the stage be-tween verses you simply howl, and if any one asked you why you couldn't for the life of you tell. And then his wink and his way of slapping his boot with his whip as he boasts of his talk wi' the general, they set you going to. In that monologue about the general he showed what a really remarkable control he has of his face, as he was imitating the very English general, just by a change of expression he looked as if he had stuck a monocle in his eye. In that same monologue his exclamation of disgust at kissing another girl instead of his Daisy was about the most expressive thing I ever heard.

The finest work he did on Monday night was as the foolish boy in "The Saftest o' the Family"; it was a treat to watch the different expressions of his face. But the Scotch are noted for being too cautious ever to give unqualified approval of anything, so being unable to resist my blood, I will have to admit that he spins some of his stories out too long.

There is one great thing Harry Lauder has done for Scotchmen-he has given them some new songs. Much as we love the beautiful Scotch ballads it is a standing joke among us Scotch-Americans that they never have any new Scotch songs. All the Scotchmen who come over here seem perfectly content to stick to the songs of Robert Burns. The lilt of the Lauder songs is so irresistible that doubtless dear old Bobby Burns will have to yield some of his popularity to the catching melodies of Harry Lauder.

JOSEPH M. CUMMING.

THE GREAT ORATORIO FESTIVAL.

Everyone seriously interested in music residing in the bay cities is looking forward with more than ordinary interest to the performance of the oratorio, Samson and Delilah, by the famous French composer, Saint-Saens, which will be pre sented by the San Francisco Choral Society, under the efficient leadership of Paul Steindorff, at Dreamland Rink next Thursday evening. Everything humanly possible has been done to give this work a presentation worthy of its musical value and to give all those who attend this event an opportunity to hear this work at the very best advantage. is another reason why this event should be given with every attention to detail, and this is that this initial event will demonstrate whether or not San Francisco is in favor of a regular annual series of oratorio festivals or whether the musical public is content to go along the even tenor of its way in its usual indifferent manner.

In consideration of these reasons, the San Francisco Choral Society and Paul Steindorff have left nothing undone to make a most favorable impression on this occasion. The chorus of one hundred and seventy-five mixed voices, the orchestra of fifty expert artists, the splendid array of soloists and the experience of the conductor have combined to make the event a memorable one, and if one may judge from the recent rehearsals it is safe to predict a brilliant artistic success. The part of Delilah has been entrusted to the excellent care of Mrs. Carroll Nicholson of Oakland, and Samson will be sung by Leopold von der Aue of San Francisco. Both are artists of experience, having appeared in concert and oratorio work with much success, and they have summoned up all their artistic energy to give these parts an intelligent and musicianly reading. Of the utmost importance to the musical cult of the bay cities is the engagement of a prominent basso profoundo in the person of Georg Walcker, who will sing the bass parts of the oratorio. Mr. Walcker has appeared with great success before Berlin audiences for a number of years in concerts as well as oratorios, and his brilliant voice of splendid

compass and delightful timbre has added not a little to the admiration he has inspired among his listeners. Mr. Walcker is a very intelligent singer, combining dramatic temperament with beauty of voice, and it is certain that if he takes as great pains to please the San Francisco audiences as he has taken pains to please his European audiences, his triumph in this city will be instantaneous. No one really interested in musical culture on the Pacific Coast can afford to miss this opportunity to listen to a great oratorio conscientiously presented.

MIDWINTER NUMBER OF THE LOS ANGELES TIMES.

The Midwinter Number of the Los Angeles Times (200 pages) is out. It is an exceptionally comprehensive exploitation of the life, progress and resources of the Southwest, with the city of Los Angeles as the point d'appui. One entire sec-tion of 32 pages is devoted to "The Big Things Los Angeles is Doing," including the acquisition of a municipal harbor, the beginning of an unheard-of aqueduct 240 miles long, estimated to cost \$23,000,000, to bring water from the Sierras, and the building of 3000 miles of good roads through the county at a cost of \$3,500,000. One of the interesting sections is a beautifully-illustrated part telling of the methods and successes of orange and lemon growers. Another is given up to home-Southern California. There are pages illuminated by the "beauty types" of the Southland. There are over 400 different photographic half-tone pictures in the number, and many colored plates, with maps, charts showing products, mining pictures and ranch scenes. The impressions uttered by President Taft, after his recent visit, are given, and Gen. Harrison Gray Otis contributes an article entitled, "Los Angeles, the Ardent Hebe of the Sensuous South.

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IMPORTANT NOTICE.

Note-The Pacific Coast Musical Review has been increased to 24 pages, which size will occasionally be augmented to 32 pages. This enables the management to add several new de-The threatrical departpartments. ment occupies two full pages, and contains straightforward, unbiased and honest reviews of every theatrical performance of merit in San Francisco. These critical opinions, which are not controlled by the business office, will serve as a guide to our readers in Oakland, Los Angeles, Portland and Seattle, and all interior cities of the Pacific Coast, in case these cities should be visited by companies first appearing in San Francisco.

Besides this reliable theatrical department, the Pacific Coast Musical Review contains a page of late European news, and a page of the most important musical news from leading Eastern centers. The Los Angeles, Oakland, Berkeley and Alameda departments are continued as usual, while more attention is being paid this season to Portland and Seattle.

In this 24-page issue advertising pages will be limited to 12 pages, and anyone applying for space after these 12 pages are filled must wait until a vacancy occurs. Special advertising rates can only be secured by those who keep their advertisement in these columns during the entire year. Those who desire to withdraw their advertisement during the two summer months must consent to pay a higher rate. Rates on this page will be IN CASE OF ANNUAL CONTRACTS: One inch, \$1.00; one-half inch, 50c, and "Musical Directory," 25 cents per

MISS KEMBLE'S ILLUSTRATIVE STUDY IN MODERN OPERA—The recital given last Monday afternoon at Hotel St. Francis by Miss Margaret Kemble proved an artistic success and of educational value to those earnest seekers for the deep truths to be found in modern opera as well as in the opera of the past.

Miss Kemble opened her series of lectures in this field of art with "Elecktra," the great music drama of Richard Strauss, the production of which in Dresden last January was an international event, as Strauss productions invariably

By means of careful explanation of the themes, and a reading of the lines from the opera, ably assisted by her student Miss Laura Anderson, at the piano, Miss Kemble lead her audience into a comprehensive understanding of this stupendeus work.

Strauss opera, even to the initiated, conjures up a sort of musical labyrinth in which one's mentality wanders hopelessly through a maze of sounds, with no clue to the path of understanding. Even the immortal Schumann-Heink, who sang the role of queen in Elecktra, has vowed there is not a note of music in the part.

However, Miss Kemble proved that great beauties are concealed and wells of philosophical truth lie buried, and in her interpretative analysis she has furnished the magic key to unlock these treasures. There is little excuse now for students to say they do not understand Strauss; they may not like him—that is a different matter.

It is true ne deals more with disonance than concord, perhaps, but he deals with life and character which require such treatment. One critic has said, in speaking of Elecktra, that it is "one hour and forty minutes of ghastliness and terror: the hellish realism of the orchestra, the maniacal shrieks of the singers, mark Strauss a genius and a wizard for all time"

Yet there are exquisite pianissimos, and when we do have harmony how transcendently beautiful and above our fondest dreams is this concord! For instance, the themes which deal with Klythaemnestra, the queen, the dead King Agamemnon and Aegisthus are built on dissonance—the dead past, murders, death; the themes of Elecktra, Chrysathemis, and Orestes, the children—the future, youth and life—are built on harmony, light and strength.

In this philosophical handling of the return of Orestes, signifying hope—the new—Strauss proves himself a greater dramatist than Hofmannshal, who ends his Elecktra in darkness and ghastly tragedy.

Indeed, the Nietchian philosophy so permeates the Strauss

compositions that its mention here is superfluous.

In the reading of her lines Miss Kemble showed that she has gathered a technique which wil enable her to cope with these masterpieces. Through the medium of her student, Miss Anderson, who played the various passages from the opera, with such a fine sense of dramatic values, Miss Kemble has given a thorough analysis of the opera.

The next opera to be given for analysis is Maeterlinck's "Ariane and Barbe Bleue," set to music by Paul Dukes, to be given February 7th. Get the students who long to go abroad for "atmosphere" to realize that there is an opportunity at hand.

DAISY GOODMAN SHERMAN.

THE FIRST LYRIC "POP" CONCERT.

The first of the lyric popular chamber music concerts will be given Sunday afternoon, January 30th, at Kohler & Chase Hall. On this occasion the new organization, composed of four of our best young women professionals, will play a Mozart Quartette, a posthumous quartette by Schubert, and a Beethoven number. The soloist will be that admirable artist, Mrs. B. M. Stich, a soprano with a voice of exceptional beauty, which she uses intelligently. She will sing songs by Brahms and Franz, with Miss Lydia Reinstein at the piano. Season tickets are now on sale at Sherman, Clay & Co.s and the prices are but \$1.00 and \$2.00 for the entire course of four splendid programs, to be given at intervals of about one month.

The Golden Gate Quartet will give a concert at Vacaville on January 31st, and for the Saturday Club of Sacramento on January 22d. The program prepared for both these occasions is a strictly classical one.

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SAN FRANCISCO, OAKLAND, LOS ANGELES. PORTLAND. SEATTLE
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PUBLISHED EVERY WEEK

VOL. XVII, No. 17

SAN FRANCISCO, SATURDAY, JANUARY 22, 1910

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MUSICAL CALENDAR.

Lyric Quartette "Pop" ConcertJanuary 30
Mansfeldt-De Grassi-Villalpando Trio. Jan. 24, Feb. 17 & Mar. 17
Myrtle Elvin (Pianiste)February
Teresa CarrenoFirst Week of February
Madame Schumann-Heink
Mme. Tilly Koenen (the famous Dutch contralto)March
Pepito Arriolo (the Spanish child Pianist)
Maud PowellApril
Flonzaley Quartet (in Chamber Music)April
Damrosch Symphony Orchestra and Isadora Duncan May

BARNSTORMING OPERA SEASONS.



BOUT two years ago the Pacific Coast Musical Review inaugurated a campaign of criticism against the management of the Van Ness Theatre by reason of the fact that it charged high prices for productions that were not sufficiently meritorious to demand the admission fees charged for

them. We repeatedly pointed out the fact that the management considered itself immune from public opinion and thought because it put itself forward as the possessor of the leading theatre of the city, so called, it could force the public to spend its money whether it wanted to do so or not. The concensus of opinion in the managerial office of the Van Ness Theatre was that the theatre going public simply had to come to the "leading" theatre no matter what prices were charged nor what productions were presented. This paper repeatedly pointed out the fact that the

public did not have to do anything, and if it preferred to stay away from a theatre, whether the same be a leading theatre or not, it could very well do so, inasmuch as theatre going is but a habit which may as easily be abandoned as it may be acquired.

For a long time the press agent and the management of the Van Ness Theatre regarded the campaign waged by this paper against the exhorbitant prices of admission with a grin of amusement. They did not consider this paper sufficiently read to be of any injury to them and their schemes, and perhaps to this day they do not believe that this paper could injure their theatre, and in their blindness the management today continues its policy notwithstanding the fact that week after week it is becoming more and more evident that the public is gradually withdrawing its patronage from the "leading" theatre of the city. Before going any further let us see why we maintain that the Pacific Coast Musical Review exercises a certain influence over the attendance at the Van Ness Theatre. Every one who is a habitual theatre goer has a certain number of friends. There exist a number of people who ask certain friends regarding the character of a theatrical production before attending a certain performance. If they possess confidence in their friends' opinions they are usually guided by them, and many people thus investigate first before attending a theatrical production. Indeed, we are firmly convinced that the influence exercised by friends upon one another in the matter of theatrical productions is far more important and effective than newspaper criticism as we have it today.

Now, the opinion of a paper may be made just as valuable as the opinion of a friend, provided such opinion has been weighed in the balance and not found wanting. But where the opinion of an individual reaches only a limited number of people, the opinion of a paper like the Pacific Coast Musical Review reaches over three thousand homes in San Francisco, or over fifteen thousand people. During nine years of strenuous labor we have tried by impartial and straightforward criticism to give our readers the advantage of possessing a friend at the various musical and dramatic performances upon whose judgment they may depend. It has taken a long time and much expenditure of money to convince the public that in this paper they had a friend upon whom they may absolutely depend. Our opinion has always been absolutely honest. We may be mistaken in our judgment. We may at times differ with the majority in our conclusions. But we absolutely and undisputably express our opinion according to the dictates of our conscience without being influenced by either the business office or feelings of friendship or enmity. We believe that our readers have become convinced of our sincerity in these matters, and hence our opinion with the readers of this paper carries as much weight as a personal friend who is asked his views of the character of a performance by someone who desires to let his attendance depend upon such opinion.

Now there are instances where even the opinion of a good friend and a trustworthy paper falls upon barren soil, and among these instances may be regarded a theatrical or musical performance that has become a sensational event by reason of judicious advertising. "The Merry Widow" was a case in point (we say in tentionally was, because we doubt very much whether a second visit will prove a financial success). We

cheerfully admit that our opposition to this sensational production did not influence the readers of this paper to save their two dollars; but we do maintain that the readers of this paper who attended the performance discovered that we were correct in our contention that the production was not sufficiently meritorious to de mand a price of two dollars a seat, and we make this statement after the perusal of a number of letters received at this office commending our stand. While we grant that in the sensational production our efforts to convince the people that they are not treated fairly by the management of the Van Ness Theatre has had no effect, we also maintain that at times, when productions of less importance visit that theatre, our campaign has had a distinctly noticeable effect, and we are ready to prove this contention.

The management of the Van Ness Theatre, thanks to an energy worthy of a better cause, have succeeded in finishing the building of the new Columbia Theatre. There was an opening night a short time ago and the theatre was crowded. After this the place has been virtually vacant and so has the Van Ness Theatre during the production of the Olga Nethersole company. We have had friends represented during the entire week at both theatres, and are faithfully informed regarding this matter. That this indiffernce toward the management of the Van Ness and Columbia Theatres is not due to a lack of interest toward theatres in general may be gathered from the fact that the Orpheum was packed all that week, that the Harry Lauder performances were crowded twice a day, that the Sembrich concerts were packed, that the Alcazar Theatre attracted larger audiences than ever, and that the Colonial Theatre played to excellent business. Only and alone the Van Ness and Columbia Theatres played virtually to empty seats. And we maintain that this fact will continue to exist as long as this paper and its friends can convince all those people that they come in contact with that the management of these theatres give indifferent and incompetent productions at inflated prices. Two years ago very few people spoke about the high prices at the Van Ness Theatre, but today nearly every theatre-goer is aware of the fact, with the exception of a few friends of the management, who get passes and who therefore are very vociferous in their defense.

And now the Van Ness and Columbia Theatre management are beginning to touch that class of our citizens who are supporting this paper directly, and who therefore are entitled to its assistance whenever anyone desires to impose upon them. The management of the Columbia Theatre announces the engagement of the Lambardi Company. At this time of our development and our progress in musical culture the engagement of a company like that of Lambardi is an insult. If, like in the days of the old Tivoli Opera House, we were still in our infancy regarding the knowledge of the old operatic classics, so to speak, no fault could be found with this forthcoming season. But now we have passed our infancy in these matters. We can not under the widest stretch of the imagination be accused of ignorance when it comes to the understanding of the old Italian operas. During a period of twenty-five or thirty years there has been hammered into our heads the old, worn-out, thread-bare melodies of the Italian school with a persistency and incompetency that is absolutely appalling. It is true we have yelled "Bravo" with the rest of the crowd, because we knew

how important such an education was to our community and that sooner or later our people must become acquainted with the familiar operatic works, if they desired to appreciate our famous concert artists. And so we have year after year expressed our enthusiasm over one or two artists of just such mediocrity as the Lambardi company consists of, because we wanted to see our readers become so familiar with these works that they could distinguish the chaff from the wheat when the proper time arrived. And this time having now arrived, we are ready to protest against further abuse of our credulity.

We have certainly become thoroughly disgusted and

impatient with the eternal repetition of the Lucias, Rigolettos, Traviatas, Fausts, Bohemes, Cavallerias, Pagliaccis, etc., with the same mediocre casts, with the same thread-bare scenery, with the same barnstorming stage management, with the same incompleteness of orchestras, with the same shouting indifference to delicacy of interpretation, with the same happy-go-lucky, careless, slip-shod and disgracefully incompetent and indiffernt presentation as has been noted by this Lambardi company which plays one-night stands throughout the United States and comes here to a metropolis and wants to show us how opera is to be played. We maintain that San Francisco has outgrown the Lambardi company. We are ready to witness better operatic productions. We are beyond that state of our musical education where one or two good singers disgracefully supported can assist us in the acquiring of our musical knowledge. San Francisco has been regarded as a backwoods place in the East and Europe, chiefly because of its fondness for these barn-storming opera companies which can not succeed in a real metropolis, but seem to coin money in this place. As soon as we insist that our grand opera seasons must be of a metropolitan character in accordance with the character of our city, just so soon will our reputation increase as a musical community in the East and in Europe. And so we advise our readers to ponder over the fact as to whether they like to save their two dollars for artists like Schumann-Heink and the eventual engagement of either the Metropolian Opera House or Manhattan Opera House Company of New York, or whether they want to throw good money after bad in constantly encouraging these annual visitations of "two-by-four" operatic nomades, which are good enough for small towns where grand opera is an unknown quantity, but which are an insult to an intelligent metropolitan community which is entitled to the very best in grand opera, or which is willing to go without a musical feast unless it needs the same for purposes of primitive education like the establishment of a symphony orchestra would be. We need metropolitan opera, we need a permanent symphony, we need a Concert Hall, and our advice is for everyone of us to concentrate our energies toward these big achievements and refuse to waste any more money or time on any enterprise that is a reminder of our mining camp days.

Of course this paper does not mean to be unfair enough to ask any of its readers to stay away from any performance which they would like to attend. We do not want to think that our friends should feel obliged on our account to forego a pleasure which, were it not for our stand, they would like to indulge in. But we are presenting this matter to our readers fairly and squarely. We give our view of this matter. If we have succeeded in our endeavor to prove to our read-

ers that it is better for this community if we encouraged after this only the very best in music and the drama and discouraged everything that is unworthy of our dignity as a metropolitan center, then we know that our readers will refuse to support an engagement like that of the Lambardi company, because of their conviction that such decision will be for the best of their interests as well as those of the community wherein they live. And in order that there may be no mistake as to our stand in this matter we desire to repeat that this paper has now and always has had a personal grievance against the management of the Van Ness Theatre and the Columbia Theatre because it discriminated against it in the matter of the extension of courtesies. We maintain that the official organ of the professional musicians and the music teach ers and students is deserving of as much recognition as any other weekly publication in San Francisco, and in our insisting upon this privilege we are striving as much to uphold the dignity of the musical public as we do to uphold our own dignity. But this grievance against the insulting attitude of the management of the so-called "leading" theatre of this city, has no influence upon our judgment. We would not oppose and condemn any performance at that theatre unless there were sufficient grounds for such opposition and condemnation. But we want our readers to understand our position clearly, as we do not like to sail under false colors. Now we admit we have a grievance against the management of the Columbia Theatre; but we insist that our attitude against the engagement of the Lambardi Opera Company has no relation with nor influence upon our personal grievance. It is a matter entirely apart from it and relates purely and simply to the musical dignity of San Francisco as a metropolis of the United States.

While we are discussing this question of barnstorming opera seasons we will distribute two thousand sample copies of this paper every week. We will select the names and addresses necessary for this distribution from the telephone book and the blue book, but we would be grateful to all our readers if they sent us names and addresses of friends who attend opera, so that we may reach everybody.

MANSFELDT-DE GRASSI-VILLALPANDO TRIO.

The first of the series of chamber music concerts to be given by the Mansfeldt-De Grassi-Villalpando Trio at Kohler & Chase Hall will take place next Monday evening, and all indications point to a crowded house as well as an artistic event of unusual merit. It is needless at this time to call attention to the reputation of the three leading figures in these concerts, as we have in the past exploited their talents to such an extent that it is not necessary at this late day to again dwell upon the individual artistic advantages of the artists comprising this excellent trio. We desire at this time only to call the attention of our readers to the fact that the concert next Monday evening represents one of the educational musical events of the season. The program has been selected with care and deliberate judgment, so as to fit the designation of "chamber music" in every sense of the word. The Kohler & Chase Hall is singularly well adapted to give this class of musical entertainment a particularly advantageous surrounding, and anyone who regards the study of music as an educational factor rather than a source of mere enjoyment will have no reason to regret attending this series of three concerts by three of the best known and best equipped musicians of the Pacific Coast.

Mr. Wood, general manager of the Pacific Coast stores of the Baldwin Piano Company, was a member of a special party which accompanied Madame Marcella Sembrich to Los Angeles, where she gave an extra concert before leaving California.

MADAME SCHUMANN-HEINK IS IN SPLENDID VOICE.

Wonderful Contralto Entrances Her Audiences With the Supreme Beauty of Her Voice and the Exquisite Artistry of Her Interpretations.

Madame Schumann-Heink has never been in better voice, has never sung so exquisitely, so artistically, so refined and with such absolute authority as she is doing during her present concert tour. The demands upon her are greater, the public expects more of her and she is happy that her everrecurring days of rest enable her to remain fresh and in good spirits, so as to be completely satisfying in every respect. Madame Schumann-Heink belongs to those artists who have never been sensationally advertised, but whose merit alone earned for them a name that has become a household word with every one seriously interested in musical culture. People who hardly ever are seen at a concert may be observed to sit with wrapt attention during a song recital by this wonderful disciple of vocal art. It is only necessary to tell anyone that Schumann-Heink is going to sing and no further eulogy is demanded by the public. And such artists who by sheer force of their individuality and personal powers of attraction have endeared themselves to the people will never have reason to complain of lack of attendance, for they owe their triumphs to the affection of the people and consequently do not need extravagant press notices to herald

Madame Schumann-Heink has had no diamond necklaces stolen, as she never wore any, and does not believe in unnecessary display. There have been no scandals connected with her name, no jealousies between her and other artists have been permitted to creep into the press, no ill behavior toward her audiences has ever been noted. She does not revel in unnecessary eccentricities. She does not wear costumes of screaming colors. She does not engage private cars for advertising purposes. But she always presents herself as a high priestess of the noble art of singing without any of the coarses embellishments that make so many artists of the day the laughing stock of the world. There is no question regarding the fact that with her first appearance in America Madame Schumann-Heink's success was a sensational one. Unlike many others, however, she did not take advantage of such sensation to make capital of it, but wisely set to work to carefully establish a strong fortress with her art, and from here conquered the musical world by sheer force of her splendid personality and remarkable artistic faculties. She has given eleven brilliantly successful seasons in America which proved from year to year her growing intellectuality and her steady advance in the affections of the people. It has never been necessary for Madame Schumann-Heink to resort to undignified advertising methods to promote her career as she has ever but needed to do the best she knew how from season to season and that was sufficient for the satisfaction of the public.

SUCCESS OF DR. STEWART'S CANTATA.

Dr. H. J. Stewart's Christmas cantata, "Nativity," was presented by the Paulist Choristers in Chicago under the direction of William J. Finn on the evening of December 13th. The Paulist Choristers consist of one hundred and twentyfive men and boys, and the work was so well given that it created an extraordinary impression upon all who heard it. The Chicago papers spoke in the highest terms of this work and praised the composer as well as those who interpreted This same work was also given by the Ellis Club of Los Angeles under the direction of J. B. Poulin during its Decemconcert, and created an equally favorable impression. Dr. Stewart wrote this work not less than twenty-five years ago, and not until now did he have the satisfaction to note its success with press and public. This is another demonstration of the fact that a meritorious composer must either wait until after his death for the recognition of his merit or he must live a long life to gather the fruits of his fertile musical brain.

The Music Teachers' Association of California (Incorporated) has elected the following list of officers for 1910: President, Louis Felix Raynaud; vice-president, Theo. D. Herzog; secretary, Loydd Gilpin; treasurer, Mrs. P. O. Peterson; directors—Mrs. M. Tromboni, Mrs. Ellen Whiteside and Mme. Ellen Roeckel-Davis. The society is to be congratulated upon their discretion in placing Mrs. M. Tromboni upon their board. Her worth in the musical field here, and well known enthusiasm, makes her a valuable member.



AMERICAN MUSIC SOCIETY CONCERT-The San Francisco Center of the American Music Society gave its initial concert at the First Congregational Church on Friday evening, January 7th. If there exists any jealously between Oakland and San Francisco it certainly was not apparent on this occasion, when not less than ten participants on the program were residents of Oakland and only three lived in San Francisco. If we consider that this event was given by the San Francisco Center of the American Music Society it is certainly evident that musically, at least, there exists no prejudices between San Francisco and the trans-bay cities. Before going any further in this matter we desire to call attention to the fact that we have been informed that the participants in this event were not paid for their services. As this paper is utterly and irrevocably pledged to condemn any policy that permits professional artists to appear in public without remuneration we desire to announce at this time that this paper considers any money paid in the treasury of the San Francisco Center of the American Music Society as a fund to pay artists assisting in a program. In future we shall ignore any event of this society if we find that artists are expected to volunteer their services. We consider the object of this society not only the promulgation of American compositions, but also the firm intention of encouraging payment for artistic services rendered. If this society will make it a rule to beg for services and intends to do the charity act, notwithstanding the fact that it expects its members to maintain it, then it can not depend upon the support of this journal. Our policy in this respect is absolutely and irrevocably fixed and we can not be swerved from it.

It is possible that certain officers of the society may be eager to make an orchestral concert a possibility. are heartily in favor of an orchestral concert, but we are not sufficiently enthusiastic about such an event as to prevent other artists from receiving their just financial remuneration for the time and labor they devote to this cause. If the finances of the society prevent an immediate orchestral concert, then we should do like it is done in Los Angeles and Seattle and other centers, where the treasury does not permit orchestral concerts. But this paper considers a soloist just as much entitled to payment as an orchestral musician, and we can not see why any money paid with the understanding of defraying expenses for concerts should be horded for one purpose and should be withheld from anyone who justly is entitled to it. If the American Music Society is organized for the purpose of encouraging the compositions of American composers, it is also organized for the purpose of encouraging those who interpret the compositions of American composers, and the soloist who sings the songs and plays instrumental solos is as much of an interpreter as the orchestral musician who assists in interpretating these works. came a member of this society with this understanding, and if we were mistaken we can only say that we are sorry that we ever became an innocent victim of a misguided policy. We trust that in future no local artist will be asked to donate his or her services in these events, even though such remuneration for services rendered will prevent an orchestral concert this season.

This being the first event of the nature we can only say that the large audience that was in attendance enjoyed the program exceedingly. The Chadwick Quintette was played with much musical understanding and proved one of the most successful works on the program. The Arthur Foote Sonata was played with a great deal of temperament and virtuosity by Signor de Grassi, who made as much of it as was possible. Lowell Redfield was in splendid voice, Eugene Blanchard played with that authority that usually characterizes his work. and Mrs. M. E. Blanchard sang four rather monotonous songs with as intelligent an interpretation as was possible under the circumstances. The Golden Gate Quartet sang three part songs very pleasingly. But we can not criticise this program



Which Will Begin a Series of Three "Pop" Concerts at Kohler & Chase Hall, Sunday Afternoon, January 30th.

with that painstaking care that such an event demands, as the participants were not paid for their services. It would be adding insult to injury in such an event to review the concert from a serious musical point of view. The program was as follows:

George W. Chadwick—Quintette for strings and piano. Violin, Mr. Hans Koenig and Mr. M. R. Fleischmann; Viola. Mr. Charles Heinsen; 'Cello, Mr. Arthur Weiss; Piano, Mr. Arthur Fickenscher. Arthur Foote—(a) Persian Song from (b) Benjamin Whelpley—From Tennyson's "Rubaiyat," 'Maud," (c) Ethelbert Nevin-Deep in a Rose's Glowing Heart, (d) Frederick Field Buuard-Sword of Ferrara, Mr. Lowell Redfield. Edward A. McDowell—(a) From an Indian Lodge, (b) From Uncle Remus, (c) Will o' the Wisp, (d) To a Wild Rose, (e) In Auumn, Mr. Eugene Blanchard. Mrs. H. H. A. Beach—(e) Ah! Love But a Day, (b) garet Lang-A Garden of Roses, (c) Arthur Farwell-Strow Poppy Buds, (d) Ch. M. Loeffler—Cloche de Selee, violin obligato, Mr. Heinsen, Mrs. M. E. Blanchard. Arthur Foote— Romanze for violin, Signor Antonio de Grassi. Part Songs—(a) F. Flaxington Harker—"I Love Thee! I Love Thee!" (b) G. B. Neirn—"Fairest is She," (c) S. Archer Gilson—"The Elfman," The Golden Gate Quartette—Mr. Frank Onslow, first tenor; Mr. Carl Anderson, second tenor; Mr. John de P. Teller, baritone; Mr. Henry L. Perry, bass. Accompanists—Mr. Wallace A. Sabin and Mr. Fred Maurer. -11

Miss Laura Wilkie, a very talented pupil of Miss Mabel Mansfeldt, gave a delightful piano recital on Thursday evening, December 30th, which revealed her pianistic facility as well as the excellent training she has received from her teacher. The program was as follows: (a) Impromptu, A flat (Schubert), (b) L' Orage, (c) La Fileuse (Eurgmueller), (d) Valse Mignonne (Liebling); (a) Two Mazurkas (Chopin), (b) Idylle (Elkus), (c) Papillons (Grieg), (d) Etude (Heller); (a) Mazurka, B minor (Chopin), (b) Romanza from Tanhauser (Wagner-Liszt), (c) Sexette from Lucia, for the left hand only (Leschetitzky), (d) Fruehlingsrauschen (Sinding).

SEMBRICH STILL REIGNS AS THE QUEEN OF SONG-

The Garrick Theatre last Sunday afternoon, crowded as it was from stage to foyer, proved itself inadequate to hold the devoted subjects of this Queen of Song, the Sembrich the

golden throated.

Those who were fortunate enough to secure a niche, even if it were in the orchestra pit, drank in the perennial youth and perfection of the art of this wonderful artist woman. Every golden note was treasured and reverently laid away in the heart, for we knew Sembrich was going away perhaps never to sing for us again.

Sembrich's art is rivalled only by her generosity. She stood for over two hours graciously flinging precious jewels

to an insatiable audience.

In addition to the long and exacting program of seventeen songs, embracing everything from Bach to Paderewski, the Diva gave five encores, among them the big aria from

It is the purity of Sembrich's art which so entrances, and nowhere does this beauty manifest itself more than in her singing of classical airs. She stands, as she so beautifully expresses it, as "a prophetess of the old school which will yet again be the new school," that school which trains the throat to be as unconscious as a birds, and production of tone as free.

Sembrich is at home with Schubert, Schumann and Brahms and sang these songs with dignity and breadth, gently drawing from them all they hold of pathos and romance. too great an artist to shout and declaim when a song should be sung, and the impeded tone lent itself as well to these as to the florid beauties of Traviata.

Personally, we love Sembrich best in her aerial flights; a voice like hers is made for the upper airs and the rarified atmosphere which symbolizes her perfect art.

The artist took great delight in singing the compositions of Frank La Forge, her accompanist, passing on the applause to the delightfully modest composer at the piano. The color and strength in these songs mark La Forge a composer not only of modern, but future fame

As an accompanist he excells all whom we have heard, his accompanying blends so with every phase of the singing that it becomes what the blue sky is to the trees-unconscious,

but never forgotten.

Sembrich could not have done a more tender nor touching thing than when, in response to a last encore, she sat down at the piano and exquisitely played her own accompaniment to Chopin's song, "The Maiden's Wish." Only then did an importunate audience consent to go home.

There is in Sembrich's art a something which suggests the light seen in old pictures of the great masters-is it not the spiritual message, the religion of things, which all great art

embodies?

DAISY GOODMAN SHERMAN.

WITHEY & TUTTLE'S LYCEUM BUREAU.

Withey & Tuttle, the enterprising firm of musical managers, who have recently entered the managerial field of San Francisco, opened their new headquarters with a very artistic reception a few days ago, which will be reported in these columns next week. This exceedingly artistic studio has columns near week. This exceeding, artistic statio has been exquisitely appointed and is presented to the public, especially to the literary inclined, of this vicinity for musical and lecture purposes. In this manner anyone who desires to escape the usual club, church or private home atmosphere, which as a rule surrounds affairs of this nature, can do so by securing these delightfully equipped rooms at very reasonable rental for afternoon or evening affairs. It has been suggested that an organization be formed as a nucleus for securing the best talent in the field of Lecturers and Literary Interpreters of the Drama and Opera. All interested in the establishment of such a society may communicate with Withey & Tuttle, whose offices are upon the third floor of the building at 315 Sutter street.

Miss Alyce Gates, the operatic and dramatic interpreter, whose faithful work as an exponent of true song in our midst is well known, has been seriously ill, confined to her home in Berkeley for the past six weeks. She is able to be in her studio again in San Francisco, and is receiving the congratulations of her many friends and students upon her recovery.

Subscribe for the Musical Review. \$2.00 per year.



Teresa Carreno

Pianist

Two Concerts Only Thursday Eve., Feb. 3, at 8:15 Sunday Aft., Feb. 6, at 2:30

Garrick Theater

Seats \$1.00, \$1.50, \$2.00 Ready January 29 At Sherman Clay & Co's

Carreno in Oakland Friday Aft., Feb. 4, at Ye Liberty

Everett Piano Used

Lyric Sunday "Pop" Concerts

Season Tickets (4 Concerts) \$1 and \$2 Ready Monday at Sherman Clay & Co's

First Concert Sunday Afternoon, January 30

Kohler & Chase Hall

The Lyric String Quartette and Mrs. B. M. Stich, Soprano

Coming Mme. Schumann Heink



Oakland, January 17, 1910.

The piano recital at which Mr. Santiago Arrilaga presented his pupil, Miss Martha Dukes, was attended by a large audience. The affair was "patronized" by fourteen women of musical prominence. Miss Dukes was free from nervousness, and gave a pleasant program with much taste. The baritone solos by Mr. Robert H. Thomas were finely given. Mr. Thomas is being heard at many events this season.

On Saturday evening, the eighth, Mr. Willard Batchelder of Berkeley presented five of his vocal pupils at the new Kohler & Chase Hall in San Francisco. The program was most enjoyable. A piano quartet assisted.

Mr. and Mrs. Arthur Hill (Carolyn Crew) will make their home in Los Angeles after their honeymoon spent in the Eastern States. It is certain that the southern city will find Mrs. Hill a distinguished member of the musical cult there. Her soprano voice has been greatly liked hereabouts.

The choral section of the Adelphian Club has reorganized as a singing club for men and women, and will hereafter meet on Tuesday evenings to rehearse under Mr. Walter Bartlett's direction. The music history section of this club is preparing to give a morning to the consideration of Debussy. Miss Lucy Knowland will play piano solos on that occasion, occurring in February.

Mr. Edward B. Jordan has opened a bureau for the registration of artists—singers, players, readers—and will place such engagements whenever called upon. The matter is to be carried on in a business-like, dignified way, and artists will be glad to place their names. The bureau is at Maple Hall, and is in connection with the Stewart Violin School, which is so successfully entering upon its winter term.

for good music by promoting local concerts, and acting as primary object of which is to encourage and foster the taste for good musical by promoting local concerts, and acting as a common point of communication for anyone desirous of entertaining in a musical way. The furnishing of music for funerals, lodge entertainments and banquets will be one of the duties of the exchange. Music will be arranged, transposed, etc. A circulating library of band music and orchestral music (so expensive to buy) is also a valuable portion of the equipment.

Many of the patronesses for the series of three chamber music concerts by Mrs. Oscar Mansfeldt, Signor de Grassi and Mr. Villapando are from this side. The series will be given in the new Kohler & Chase Hall in San Francisco, and subscriptions may be placed with Madame de Grassi at 130 Presidio avenue.

In February these artists will be heard in concert at the Liberty: Mme. Schumann-Heink, Myrtle Elvyn, Tilly Koenen, and the Flonzaley Quartet. Maud Powell will also play in Oakland, which is as good a piece of news as any I have heard

ELIZABETH WESTGATE.

The popularity of the Arral records is evident from a book-let just to hand entitled: "Grand Opera Edison Amberol Records." There are four records represented in this list by Blanche Arral, the great colorature soprano. These four records are: The Polonaise from Mignon, the Michaela Aria from Carmen, an aria from The Pearl of Brazil and the Jewel Song from Faust. These records are made by the National Phonograph Company of Orange, N. J.

Eilers Piano House, Boise, has removed from the old Eilers buildings to magnificent new quarters and now have one of the finest music stores between Chicago and the coast.

MUSIC IN THE NORTHWEST

Spokane, Wash., January 6th, 1910.

Praiseworthy in every way was the rendition of "The Messiah" by the Spokane Philharmonic Symphony Society in the Spokane Theatre the afternoon of December 26th. ence, one of the largest of the season, was cordial in its attitude and became demonstrative when the climax was reached in the second part of the oratorio. Professor Karl Riedelsberger directed the orchestra of 45 pieces and the chorus of 80, the soloists being Mrs. Arthur Brush, soprano; Mrs. Dayton H. Stewart, alto; Ernest M. Brown, tenor, and Dr. Francis Walker, basso, the latter, perhaps, showing the highest appreciation of the text by his admirable reading. His singing was especially impressive in the rendition of the Trumpet aria, with obligato by E. W. Taylor. Mrs. Brush has the high lyric voice so well adapted to the soprano arias of the oratorio. She sang with tenderness the "Come Unto Me," and that other great air that is associated with so many famous so-pranos, "I Know That My Redeemer Liveth." Mrs. Stewart, whose alto possesses the genuine 'cello quality, sang "He Was Despised" in a satisfactory manner. The words of the Was Despised in a satisfactory manner. The work of the tedemption, and they were appropriately voiced by Mrs. Stewart. Mr. Brown lacked confidence at the beginning, but he gained composure quickly and demonstrated that in him the Philharmonic Society possesses a most satisfactory tenor. His voice is distinctly pleasing and his phrasing and diction admirable.

The orchestra showed fine progress since its debut, a month ago, and there was observable a closer sympathy of the various parts, and the tone produced by the choir of strings was fuller, sweeter and more uniform than that achieved at the opening concert. This improvement in the strings was particularly noticeable in the "pastoral symphony," and in the string accompaniments throughout the second part. The orchestra was composed of the following players:

First violins—Al. Thurston, concertmaster; Michael Rachman, Bernard Walther, LeRoy Gesner and Lillian Delander. Violas—Carl Meyer, D. B. Kruger, Gerhard Ruegers and Cahs. A. R. Stone. Basses—Paul Frick, George Hart and Frank Foster. Oboes—W. V. Skinner and J. H. Czerny. Bassoons—August Rickert and Glen Anderson. Trumpets—E. W. Taylor and Joseph Rausch. Tympani—Charles Whitehead. Second Violins—Grover Falk, C. P. Graham, A. G. Reemer, Laura Snelling, Nels Gertler, Herbert Allwood and Victor Charbulack. Celli—Hans Dressel, F. C. Hartwig, Julius Blinn and M. C. Wier. Flutes—Charles Brand and Aime Kaneart. Clarinets—Hans Meyer and Henry Myracek. Horns—Fred Bedell, M. R. Arant, Frank T. Miles and Millard Taylor. Trombones—Enrico Tassetti and Carl W. Jones. Bass Drum—W. P. Jackman. Organist—Frank T. Miles.

Sopranos—Mrs. Robert Weir, Miss L. M. Robinson, Mrs. J. S. Vallance, Mrs. A. H. Brush, Miss Sadie Mullin, Miss Carrie Klingensmith, Mrs. M. W. Smith, Miss Alice Fahey, Mrs. Robert Fairley, Miss H. M. Robinson, Mrs. Robert Bell, Mrs. S. S. Oppenheimer, Mrs. R. C. Brassington, Miss Agnes Libak, Miss Elsa Gussman, Mrs. E. E. Peterson, Miss Ferris Gehrke, Mrs. John Flanagan, Miss Pauline Kratzer, Miss Grace Theobold, Mrs. H. P. Marshall, Mrs. Peter McGregor, Mrs. W. W. Belden, Miss Edith Jones, Miss Gladys Bazeau, Miss Lucy Posey, Mrs. A. W. Posey, Miss Nellie Odegard, Miss Maud Ayres, Miss Alma Marshall, Miss A. Leindecker, Mrs. E. C. Atwater and Mrs. T. L. Lammars.

Altos—Mrs. L. M. Campbell, Miss G. Mutch, Miss Donna Meade, Mrs. L. Kerr, Mrs. F. R. Murray, Mrs. S. Stewart, Miss Doris Hunter, Mrs. G. A. Brown, Miss Alice Driscoll, Miss Grace Searles, Miss Beulah Wilson, Mrs. Dayton Stewart, Mrs. James W. Evans, Mrs. Alice A. Ham, Miss Maude Hines, Mrs. Maude Webber, Miss Zay Partridge, Mrs. Cyril Ward, Mrs. W. Adderley, Mrs. M. M. Byers, Mrs. L. J. Hunt, Miss Olivia Dahl and Miss L. M. Crowell.

Tenors—E. M. Brown, George Booth, George W. Walker, Geo. B. Dresher, W. D. Osborne, D. L. Bowers, Earl Haskins, A. R. Smith, A. Mogridge, G. E. Brown, J. W. Cope, Joseph Henwood, A. E. Chandler, Fred Prescott and George Libey Jr. Bass—Francis Walker, J. S. Vallance, David Kater, C. W.

Bass—Francis Warker, J. S. Vahance, David Kater, C. W. Brassington, E. D. Partridge, Charles Van Lieu, T. G. Riemenschneider, F. J. Bazeau, Theodore L. Chandler, Ota Freels, S. F. Hartley, George Greenwood and T. L. Lammars.

Madame Schumann-Heink

CONTRALTO

Pacific Coast Tour From January 15th to March 17th, 1910

Madame Schumann-Heink will be under the direction of the following Pacific Coast Representatives of the Wolfsohn Bureau

Oregon and Washington Misses Steers and Coman, Portland

Southern California, New Mexico, Arizona L. E. Behymer, Los Angeles

> San Francisco and Oakland Will L. Greenbaum

THE CARRENO CONCERTS.

Piano recitals will be rare occurences during the present musical season and it is therefore with great interest that the forthcoming concerts by that marvelous artist, splendid musician and beautiful woman, Mme. Teresa Carreno are anxiously awaited. This woman is a living refutation of the idea that no artistic good can have its birth or origin in America. Carreno is distinctly an American product in birth, training and development. Although born in South America she was raised in this country for her father through political matters was forced to leave Venezuela when Teresa was a mere child. At the age of nine she made her first appearance in New York at the Academy of Music and achieved an enormous success. At the age of twelve she was recognized as a great artist by the leading art centers of Europe.

Between her European and American tours she always studied with that then great teacher, L. M. Gottschalk. many years she has been recognized as one of the world's really great pianists and one of the greatest woman pianists the world has ever known. Her playing possesses a virility and dash that gained for her the sobriquet "the lioness of the and while the title is an apt one, there is no one who plays Chopin in his gentlest moods more soulfully and beautifully than Carreno. This season Mme. Carreno is the busiest pianist on tour and Manager Greenbaum has been able to secure her for only two concerts in this city and one in

Oakland.

The concerts will be given at the Garrick Theater and the dates are Thursday night, February 3d, and Sunday afternoon. February 6th. The Carreno programs are usually interesting and unhackneyed. At the first concert the artist will play the Chopin "Sonata" Op. 58 that has not been played here in some years, Edward MacDowell's Sonata "Keltio" that the great composer himself played so beautifully for us (and by the way MacDowell was Carreno's favorite pupil) Beethoven's "Rondo" in G major, Schumann's "Vogel als Prophet," the Schubert-Liszt "Erlkonig" and three Liszt works. At the Sunday afternoon concert we are promised Bach's "Chromatic Fantasie and Fugue" Beethoven's "Sonata" Op 109, three Chopin numbers, a group of three by MacDowell and the great Schumann "Quintette" for piano and strings in which she will have the assistance of the Lyric Quartette. will be the first time in many years that a visiting star will play an ensemble work and as this work of Schumann's is of exceptional beauty this performance will really be a novelty. Seats for the Carreno concerts will be ready next Saturday at Sherman, Clay & Co.'s, where complete programs are to be

On Friday afternoon, February 4th, Mme. Carreno will play in Oakland at Ye Liberty Playhouse, presenting an entirely different program from that at her San Francisco concerts. Beethoven's "Appassionata" Sonata, Schumann's "Etudes Symphoniques" and groups by Liszt and Chopin will be included. For this concert seats will be ready at Ye Liberty box office on Monday January 30. No pianist or piano student can afford to miss hearing Teresa Carreno, for in her work they can see and hear the best in the art of pianoforte play-

THE LYRIC SUNDAY "POP" CONCERTS.

Manager Will L. Greenbaum's third series of Sunday Popular Concerts will commence on Sunday afternoon, January 30th, in the new Kohler & Chase Hall, These concerts are deserving of the patronage of every music lover and student in this vicinity. In the first place there is no more important form of musical composition than the string quartette, the foundation of the orchestra and a combination of instruments for which the greatest masters have written some of their best works for if Beethoven, Mozart and Schubert for instance had composed nothing but their chamber music their names would have lived forever. In the second place these concerts enable Mr. Greenbaum to give opportunities to our resident artists. Of course, he cannot engage every one of them but he has certainly given a great many of them the opportunity of public appearances at these events and what is more he always pays them very fairly for their services.

Since the inception of these concerts Mrs. Oscar Manfeldt.

Clement, Miss Amy Seller, Eugene Blanchard, Gyula Ormay, pianists, and Miss Cecelia Decker Cox and Lawrence Strauss, vocalists, have received engagements. Then again the prices for season tickets are so low that even were every seat in the Hall subscribed for there could be no profit for Mr. Greenbaum as for \$1.00 and \$2.00 you can secure seats for the entire course of four events. Just think! 25 cents to hear a splendid program played by excellent artists.

This season the Lyric Quartette will be composed of four prominent young women professionals. Miss Mary Pasmore and Miss Sallie Ehrman violinists, Miss Viola Furth viola and Miss Dorothy Pasmore violoncello. This quartette will enjoy the distinction of being the only one in the west whose members devote their entire time to this class of music. The season tickets will be ready Monday at Sherman, Clay & Co.'s, corner of Sutter and Kearny streets. At the first concert the following program will be given:

Quartette—No. 15 B flat major	Mozart
Songs:	
(a) Der Gang zum Liebchen	Brahms
(b) Liebestreu	Brahms
(c) Gute Nacht	Franz
(d) Im Herbst	Franz
Man D M Chick	

(Miss Lydia Reinstein, Accompanist) "Quartette" (posthumous) .Schubert "Presto" from Quartette, Op. 18

Mrs. Stich is a soprano who is said to possess a voice of exceptional beauty, which she uses like a true artist. For the single concert seats will be ready Thursday and the prices are 50 cents and \$1.00. The Sunday "Pop" will be given at intervals of about one month, and at the second one, Sunday, February 27th, F. M. Biggerstaff will play the piano part in the first rendition in this city of Edgar Stillman Kelly's "Quintette" for piano and strings.

THE ENDORSEMENT OF A MASTER.

Fritz Kreisler Compliments Highly a Graduate of the Notre Dame Conservatory in San Jose For Exceptional Talent.

(From the San Jose Daily Mercury.)

Another graduate of Notre Dame Conservatory of Music is coming to the fore, and is attracting not only public attention. but the favorable consideration of world-famed musical critics. The latest applicant for musical honors is Miss Geralding O'Connell, concerning whom the San Francisco Call last Thursday morning made the following flattering comment:

'Miss Geraldine O'Connell, the daughter of Daniel O'Connell, the well-known clubman and poet, played before Fritz Kriesler, the violinist, yesterday afternoon at the St. Francis. and after the young woman had given evidence of her skill with the bow, the famous concertist pronounced her workmanship marvelous.

The test was of a private nature, only a few friends of Miss O'Connell being present. Miss O'Connell graduated last year from the Notre Dame Conservatory, San Jose. She is ambitious to take up the study of the violin for concert pur-

poses, hence the opinion of Kreisler was sought.
"'Miss O'Connell has great talent,' Kreisler said after

listening to a number of pieces.

"'Her emotional force is tremendous, and I think if she works hard for a few years she will be a recognized artiste. I was particularly struck with her rendition of Ernst's

"'Of course, where there are 100 who have talent, not ten are willing to work to successful accomplishment. There is no necessity to go to Europe for the finishing touches of art. America has so much money that the great artists are forced to come here. They may be heard here just as well as in

"'I think that a pupil can learn as much here as in any part of the world.

"'Were it possible, I myself would stay here for two months, for I love the spirit of your people, your mountains and streams and the good hunting they afford."

In forwarding the foregoing extract to the Sisters of Notre

Dame, A. R. Denike writes as follows:

"I am enclosing in this a clipping from the San Francisco Call of the date of December 30 (Thursday's issue), which may be of interest to you. When I add, too, the fact that the critic is one of the highest authority, I am saying something that is positively beyond question. Kreisler is without a rival as an artistic violinist, and possesses none of the duplications found in the usual man in similar position. He is the greatest poet that ever drew a musical sound from a violin-and I am proud to be able to write you that, having known this girl, and the environment attendant upon her early training, I can heartily endorse all he says of her.

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THE PASMORE TRIO'S EASTERN TRIUMPHS.

Fitzpatrick & Norwood, managers Kohler & Chase Hall, announce the exclusive management of the Pasmore Trio, and will send them on an extensive tour, commencing February 1st. The Pasmore Trio are now in the East filling a number of engagements, and are meeting with great success. The Chicago dailies gave much space to these talented artists. Excerpts from the Chicago criticisms follow

Felix Browski, in the Chicago Record-Herald of December

24th, says:

"The members of the trio have studied the art of chamber music playing to good and effective purpose. Their ensemble is excellent indeed, not only in the mere playing of the notes at the same time and by all together, but also in the more suittle unity that results from one central thought dominating the

whole." W. L. Hubbard, in the Chicago Tribune of December 24th,

says:

"The young women do work which entitles them to the respect and warm commendation of all who hear. They play with that thorough understanding and complete sympathy which come only with constant practice and study together, and their performance appeals particularly through the refinement and delicacy that distinguish much of it. It is, in fact, along the first that the state of the sta

Glenn Dillard Gunn, in the Chicago Inter-Ocean, December

Sth, says:

"In the Tschaikowsky work the pianist, who surely had the most grateful opportunity owing to the inequality of the composition, impressed most by her fine technical attainments and her discriminating sense of touch and dynamic values. The violinist, too, is mistress of a tone of sympathetic quality and possesses a good technical command of her instrument. The cellist is hampered only by a lack of strength. The reading of the grateful composition was marked by its sympathy and its enthusiasm."

Karleton Hackett, in the Chicago Evening Post, December

Karleton Hackett, in the Chicago Evening Post, December

24th, says:

24th, says:

"These young women are from San Francisco and they play delightfully. Miss Dorothy, the cellist, has a lovely tone and draws song the permetary of the solid state of the solid sol

THIS WEEK AT THE ORPHEUM-The Orpheum is crowding them in again with a bill that has the usual variety of good things. Jean Clermont's "Burleske" Circus, though not the head-liner according to the bills, is to my mind the most attractive of the new things. The circus comes into town with Clermont (I suppose it is Clermont) made up to look like Barnum, there is a toy elephant, a toy horse with a duster for a tail, which he takes out to dust things off, the three rings are little wooden rings as big as a large doughnut, and there is a lot of other good nonsense.

The cunning little ponies and the dancing dogs are nothing exceptional as far as training goes, but he has a dog which plays "The Last Rose of Summer" on a melodeon-looking affair, which looked too wonderful to be true. Then there is another dog who actually howls in different tones, if "tone" is the proper term for such sounds. But the most surprising and the most laughable part of this number is the crowing of the two trained roosters. That big rooster is a born comedian, at least you would think so if you saw the comical way he droops his head every time he crows.

The Eight Geisha Girls are seven pretty little Yum-Yums and one white girl in very attractive Japanese costumes, who play some kind of Japanese musical instrument that looks like a cross between a guitar and a banjo. They dance and sing also, and in the very pretty Japanese setting the number

is quite pleasing.

Brown, Harris and Brown, two men and a woman, are one of those combinations that get off a whirlwind of nonsense which leaves you wondering how in the world they ever thought of all the stuff they give you. The comedian of the trio is

very funny. The other number of the four new ones is The Doherty Sisters. They are awful. Women don't take kindly to this rapid-fire business, and this team is out of its element entirely until it does a whirlwind dance at the end which is very pretty. If they confined themselves to this kind of dancing they would be all right.

The hold-over numbers are the crack-a-jack acrobatic number of the Willy Pantzer Company, the marvelously quick lightning change act of Artruro Bernardi, the fine musical number of Mr. and Mrs. Frederic Voelker and a sketch which is not up to the rest of the program.

JOSEPH M. CUMMING.

The program at the Orpheum next week will more than fulfill the expectations of its patrons. Vilmos Westony, the celebrated Hungarian pianist, who will be heard for the first time in this city, will prove a rare musical treat. In appearance he suggests Rosenthal, but in his performance he reminds one greatly of Paderewski. His engagement on the Orpheum Circuit is regarded as one of the most important in the annals of vaudeville. Westony's repertoire is extensive, but for his season here he has selected some of his most spectacular features, including an imitation on the piano of a complete orchestra and a marvelous melody of French. German, English and American anthems, which he plays simultaneously and which the European critics pronounce the

greatest illustration of modern planistic technique.

The return of Claude and Fannie Usher in their slang classic, "Fagan's Decision," is sure to be enthusiastically welcomed. The tremendous hit scored by them on their last visit here is a delightful memory, and the pleasure of their reappearance will be heightened by the fact that they still

include in their cast our old friend Spareribs.

The Four Readings, sensational hand to hand acrobats, whose equilibristic feats, somersaults and flying leaps from one to another are highly sensational, will be a special feature

of the coming bill.

Cook and Stevens, two colored comedians, warranted not to wash out, will create lots of fun. One successfully and realistically impersonates a Chinaman, while the other is very amusing as a rough colored man, who tries to secure his laundry after having lost his "checkee."

Next week will be the last of Jean Clermont's "Burleske" Circus, Brown, Harris and Brown, the Sisters Doherty, and of that picturesque and charming novelty, "The Eight Geisha Girls." The Orpheum Motion Pictures, which will conclude Girls." the performance, will be interesting and original.

The following program was given at Sherman, Clay & Co.'s Recital Hall last Saturday, January 15th, with Miss Olive Hyde as violin soloist and Frank L. Grannis at the Cecilian: Fruhlingslied (Mendelssohn), Welte Piano Player as played by Fannie Bloomfield Zeisler; Romanze from second concerto, op. 22 (Wieniawsky), Miss Hyde, accompanied with the Cecilian Player Piano; a few minutes with the Victrola-"Stop Your Tickling," Harry Lauder and Flower Song from Carmen, Enrico Caruso; Barcarolle from the Love Tales of Hoffman, Geraldine Farrar and Antonio Scotti; Wanda (Bohm), Cecilian Player Piano; (a) Adoration, (b) Kuiawiak, 2d Mazurka (Wieniawsky), Miss Hyde, accompanied by the Cecilian Player Piano; Konzert Etude-Am Seegestade (Smetana), Welte Piano Player, as played by Teresa Carreno. The next recital will take place this afternoon with Mrs. Frances Thoroughman, dramatic soprano, as soloist, and Mr. Graniss at the Cecilian.

Frank Anrys, general manager of the Wiley B. Allen Co., represented the firm at the Aviation Meet in Los Angeles last week.

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LOS ANGELES MUSICAL CALENDAR.

Tuesday evening, January 4th, Simpson Auditorium—
barewell, Fritz Kreisler Recital.
Tuesday evening, January 11th, Simpson Auditorium—
tiectial of Mme, Frieda Langendorff,
Friday afternoon, January 14th, Temple Auditorium—
Los Angeles Symphony Orchestra Concert; Arnold
Krauss, soloist.
Thursday evening, January 20th, Simpson Auditorium—
Parewell Recital of Mme, Marcella Sembrich.
Tuesday evening, January 25th, Simpson Auditorium—
Second Ellis Club Concert.
Thursday evening, January 27th, Simpson Auditorium—
First Schumann-Heink Recital.
Saturday afternoon, January 29th, Simpson Auditorium—
Parewell Recital of Mme, Schumann-Heink,
Tuesday afternoon, January 29th, Simpson Auditorium—
Parewell Recital of Mme, Schumann-Heink,
Tuesday afternoon, February 10th, Special School Children's matinee at Simpson Auditorium—
Local artists participating.
Friday afternoon, February 11th—Fourth Concert of the
Los Angeles Symphony Orchestra,
Saturday afternoon, February 12th—Farewell matinee of
Mme, Teresa Carreno at Simpson Auditorium—
Debut Concert of Ralph Ginsbourg, boy violinist.

Mme. Frieda Langendorff proved quite an attraction at Simpson Auditorium on Tuesday evening, January 11th, in spite of coming here at a time when nearly everybody is thinking of dirigible balloons, aeroplanes and other elevating subjects. I was unable to attend this recital personally, but one of my assistants reports that the singer was received with considerable acclaim by a most attentive audience. Mrs. Robinson, a local accompanist, presided at the piano and lived up to her splendid reputation by aiding Mme. Langendorff with exceptionally careful and sympathetic accompaniment.

On Friday, January 14th, the Los Angeles Symphony Orchestra, under Harley Hamilton, gave a concert devoted exclusively to Puggier Company of the Control of clusively to Russian composers. The concertmaster, Arnold Krauss, appeared as soloist, and easily divided honors with the orchestra, which is hardly at its best in playing com-positions, requiring abundant tone-color and great fluency. It has been remarked that Mr. Hamilton has a tendency to-wards dragging tempi, and while the orchestra at all times produced good effects, yet this tendency to drag occasionally brought the performance dangerously near to the point of monotony. Great improvement is noticeable this season in the strings, while much needs to be done to better the brass instruments, which are hardly precise enough to ensemble and much less so in tone quality.

Our symphony orchestra is at present basking in sunshine of popular favor-the invariably large attendance seems to point in that direction-and there is no doubt that conductor as well as business manager of this organization are entitled to all the credit so far bestowed upon them, but the time is at hand now, where no more excuses should, and can be made for the incompetency of certain members in the wind-instruments, which begins to show up more clearly as the strings advance in quality. There are better brass players in this city and the same can be said of woodwind players, and personal acquaintances with the guiding spirits of an orchestra should not any longer stand in the way to improvement, nor should a few dollars more or less be taken into consideration if better musicians are available.

For the 19th, 20th and 21st of this month the Gamut Club will monopolize the boards of its cozy auditorium with a musical travesty on local conditions, composed by members of the club and performed by same. An orchestra has been organized for this occasion, which will be directed by Henry



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OTHER STORES: Los Angeles, Sacramento, San Jose, San Diego, Stockton, Phoenix, Ariz.; Reno, Nev.; Portland, Oregon Schoenfeld. As far as I have been able to learn—the rehearsals are carried on with a great deal of secrecy—the performance is intended to bring out the humorous side of local musical as well as political conditions, consequently a number of prominent men will undoubtedly have occasion to see themselves as others see them.

Although Mr. Edson is no longer president of the club, Mr. Blanchard apparently having done more attentive campaigning, our former, exceedingly popular and able president, is still at the helm of the ship called "Angel-town," thus giving every promise that the performance will be worth while to see and hear. The old officers, those who have made the Gamut Club, are out of the running for the present; may the new officers prove to be just as sincere and popular as the retired ones!

HEINRICH VON STEIN.

The Gamut Club united its annual meeting with its monthly meeting Wednesday evening, January 5th, at Gamut Club Hall, and in addition to the regular routine elected its new board of directors and officers for the year 1910. Over one hundred and fifty of the representative musicians, artists and writers of the city and patrons of the arts, were present. The club dinner preceded the work. Toasts were given and plans for the new year discussed. The officers elected are F. W. Blanchard, president; L. E. Behymer, vice-president; George M. Derby, secretary; Henry P. Flint and Joseph F. Dupuy, directors.

The retiring president, Charles Farwell Edson, who has filled the chair for two terms, was for the first time during the period as office holder, renderd speechless by the tributes tendered him by his brothers and their expressions of good will and appreciation. He was the recipient of a valuable signet ring, set with diamonds and rubies, and a handsome fountain pen encrusted with gold and appropriately engraved.

At the close of the evening program the newly elected directors organized and prepared their committees for an aggressive campaign to secure an additional one hundred members, and give to the club a prosperous season, while the club members held an enthusiastic rehearsal of their coming musical travesty on the local political situation, which bids fair to be the comedy musical event of the season. The club has let the bars down on this program, and the public are evincing the greatest interest in the event, which will rival the celebrated Bohemian Club jinks.

-Madame Frieda Langendorff, the distinguished German contralto, is filling thirty concert engagements under the management of L. E. Behymer in the territory including California, Arizona and New Mexico. According to all reports, Madame Langendorff is more successful this season than she was last year and everywhere her remarkable improvement is commented upon. She sang for the Fresno Musical Club on December 30th, at Bakersfield on December 31st, in Los Angeles on January 2d, in Pasadena on January 3d, for the Tuesday Musical Club in Riverside on January 4th, at Ventura on January 5th, at Pomona on January 6th, for the Spinet Club in Redlands on January 7th, at Claremont College on January 8th, for the Ebell Club in Los Angeles on January 10th, on the season of Behymer's Great Philharmonic Course in Los Angeles on January 11th, in Santa Barbara on January 12th, in Santa Cruz on January 13th, in Santa Ana on January 20th, and she will sing in Bisbee, Arizona, on January 23d, in Globe on January 24th, in Prescott on January 25th, in Phoenix on January 26th, in Tucson on January 27th, and then East by the way of Albuquerque and Roswell, N. M. -11

Fritz Kreisler played to a crowded house in Los Angeles on Thursday evening, December 30th, in Simpson Auditorium, under the direction of L. E. Behymer. Over a hundred chairs were placed upon the stage, all of which proves the superiority of Los Angeles as a musical center.

For aviation week the First Municipal Band was pressed into service simply to show what can be done with a \$150,000 guarantee for airships and \$10,000 for a Municipal Band. The latter looks like a mere bagatelle, but the two go hand in hand, as it shows an interest in up-to-date promotion, and next year there is a chance of securing an increased appropriation

A correspondent from Los Angeles informs us that several members of the Dominant Club did not take kindly to the item in this paper a week or two ago which accused that organization of giving a "jinks." The writer who forwarded that item happened to be a member of the Gamut Club, where

"jinks" have become such an ordinary occurrence that the actual meaning of the term is forgotten under the spell of its contagious jollification. We therefore desire to announce that the Dominant Club, which consists of a number of very cultured ladies, do not regard the term of "jinks" with the same equanimity of temper as the members of the Gamut Club, who are gentlemen, at least we hope so, and consequently we can not blame the ladies for denying the accuracy of the report. As a matter of fact, the Dominant Club, of which Miss Mary O'Donoughue is the distinguished president, gave a Christmas reception in honor of Madame Sembrich which was attended by all the leading elements of the musical colony. The St. Paul's Vested Choir rendered several selections. The tables on which refreshments were served were surmounted by lavishly decorated Christmas trees. ladies assisting Madame Sembrich in receiving were Miss Mary O'Donoughue, Mrs. Catherine Kimball Forest, Blanche Ruby, Miss Louise Nixon Hill, Miss Beresford Joy and others. It was a gala affair and reflected great credit upon the officers of the Dominant Club and their members.

The Gamut Club of Los Angeles gave a reception in honor of the Ferris Hartman Opera Company on Wednesday evening, January 12th, for the purpose of discussing the advisability of giving Los Angeles permanent English opera sea-It was a jolly party and Allen Hancock and Charles Farwell Edson as Sires fulfilled their responsible tasks with great credit to themselves and their fellow members. entire Hartman company was present, and Eleanor Kent, with other prominent theatrical people, dropped in in an offhand sort of way. The new board of directors of the Gamut Club presented a dignified and official-looking background to the general atmosphere of merriment. Songs, orchestral numbers and speeches contributed toward a consummation of three hours filled with gayety. On this occasion every one present pledged himself to support a permanent English opera season in Los Angeles, and whenever the Gamut Club puts the word of finality to anything it undertakes there is usually no question regarding the eventual result. The Hartman company at the Grand Opera House is meeting with wonderful success, in a measure resembling Hartman's triumphs in San Francisco during twenty-five years of continuous public service | The recent production of "The Love Tales of Hofmann" was an artistic as well as financial success, and the Toymaker, with Charles Farwell Edson as the Monk, was another record breaker. Mr. Edson is a basso of exceptionally sincere and musicianly qualities, and the Hartman company has no reason to regret having added him to its splendid

As a fitting climax to the first month of the year comes Mme. Schumonn-Heink and her associate artists for two programs, Thursday evening, January 27th, and Saturday matinee, January 29th. Schumann-Heink songs appeal to the best in man and woman, and the innumerable admirers and friends of this great artist in Los Angeles will again be permitted to lose themselves in the musical charms of this great and gifted woman.

A CREDITABLE PUBLICATION.

The Pacific Coast Musical Review is in receipt of the December number of the Notre Dame Quarterly, and we desire to extend to the editors of this exceedingly creditable publication our hearty congratulation upon the continued success of this very skillful journal. Every issue shows marked improvement over the other and when one thinks that the acme of efficiency had been reached there always presents itself a new feature that one did not look for on previous occasions. It is one of the few college papers that deals with subjects of broader and more liberal character than are usually discussed in a college paper, and even those not graduates or pupils of the Notre Dame Convent will find exceedingly instructive and entertaining reading in the Notre Dame Quarterly.

Miss Wynn Coman of the firm of Steers & Coman of Portland whose energy and enterprise has given the Northwest an opportunity to hear all the great artists is on a visit to San Francisco in the interests of her office. Both Miss Coman and Miss Steers enjoy the respect and admiration of the people of the great Northwest and every artist who visits their territory speaks in the highest terms of the ability and success of these aggressive impresarios.

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IMPORTANT NOTICE.

Note-The Pacific Coast Musical Review has been increased to 24 pages, which size will occasionally be augmented to 32 pages. This enables the management to add several new de-partments. The threatrical depart-ment occupies two full pages, and contains straightforward, unbiased and honest reviews of every theatrical performance of merit in San Francisco. These critical opinions, which are not controlled by the business office. will serve as a guide to our readers in Oakland, Los Angeles, Portland and Seattle, and all interior cities of the Pacific Coast, in case these cities should be visited by companies first appearing in San Francisco.

Besides this reliable theatrical de-partment, the Pacific Coast Musical Review contains a page of late European news, and a page of the most important musical news from leading Eastern centers. The Los Angeles, Oakland, Berkeley and Alameda departments are continued as usual, while more attention is being paid this season to Portland and Seattle.

In this 24-page issue advertising pages will be limited to 12 pages, and anyone applying for space after these 12 pages are filled must wait until a vacancy occurs. Special advertising rates can only be secured by those who keep their advertisement in these columns during the entire year. Those who desire to withdraw their advertisement during the two summer months must consent to pay a higher rate. Rates on this page will be IN CASE OF ANNUAL CONTRACTS: One inch, \$1.00; one-half inch, 50c, and "Musical Directory," 25 cents per issue.

TILLY KOENEN SCORES AT DEBUT.

Tilly Koenen set herself a colossal task of expressional variety in the program of her Mendelssohn Hall debut on Monday, October 25. This task proved none too great for her powers, which are of a very unusual nature. Her appearance, before she sings a note, is impressive, and one feels confident that her art will have in it the ring and reality of truth. From time to time there appear artists who appeal, not by the possession of this or that quality, but through the possession of a universal range of appeal. she is not yet one of these, Miss Koenen comes near to being capable of classification on such a high plane. She is full of the joy of life, and this leads her, perhaps, to the choice of songs inclining to the joyous; but one feels that her nature is large and deep—that she could touch the deeps of life as well as the heights. She is so full of life, so alive at every point, and touches so surely such a wide range of human emotions, and is, withal, so great an artist, that one

is inclined to yield himself unquestionably to her power. While one might point out the absence of perfection here or there, detailed criticism seems impertinent in the face of so frank, joyous and sufficient an art as hers. Each song that she sings she fills with a fullnes of life, a warmth of feeling, a sympathy of thought, that carries it straight to the heart and soul of the listener. She gets inside of the particular character of each of her songs, and is a mistress of psychological magic. In short, she has an intense dramatic instinct of the modern order, expressive and subtle. Her tone is in itself of great beauty, expressive and flexible in a high degree. It is less appealing in its highest register than in its medium and lower, in which range it is, as controlled by Miss Koenen, an instrument for the expression of an infinity of moods and shades. She is mistress of the caressing quality of tone, of the expression of the sense of bliss, as in Strauss' "Wiegenlied," which was one of her most remarkable interpretations.

She possesses in a high degree the sense of rhythm, quality too frequently denied to women musicians. It was a combination of rhythm and interpretative charm that won an enthusiastic repetition of the "Poppengedoe." Of style she is also a mistress, losing no opportunity to give each phase of expression its full weight. To these many remarkable qualities may be added an excellent knowledge of the different languages in which she sings. She seems to catch the genius of each tongue, not only in its spirit, but in point of diction as well. In her interpretation of the Handel aria she impersonated the thunders in a way that would have delighted the thunder god himself. She filled the cup of Handel's coloratura to overflowing with emotion, and accomplished the singing of a florid aria in such a way as to hold one by its passion, and not by its vocal display. In the usual interpretation of such works it is the naivete of their programmaticism which usually claims the attention. Not so with Miss Koenen; all that is subordinated to emotional

Interpretation of the most distinguished and poetic subtlety she gave to "Die Wasserrose" of Strauss. The extremes difficulty, both as to vocalization and interpretation in "Die Zigeunerin," by Hugo Wolf, she met with masterful ease. The rapturous "Er ist's" at the end she repeated in response to the great applause which greeted her, and gave other encores during the program, among them the "Vergebliches Standchen" of Brahms. It is entirely probable that comparisons of Tilly Koenen and Dr. Wullner will be made, and there is, in truth, something akin in the remarkable in terpretative power which both possess. Miss Koenen appeals less to the tragic emotions than Dr. Wullner, and will probable by ably be regarded as making a considerably less deep human appeal, but her art is one of the most moving and delightful that has been presented to the New York public since Dr. Wullner's appearance on the scene. Bernard Tabbernal supported her in the accompaniments with splendid art .-Musical America, October 30, 1909.

Signor de Grassi has been engaged by the Saturday Club of Sacramento to play the Glazanow Concerto and the Fifth Beethoven Sonata at the Clune Opera House, Sacramento, on Tuesday, February 15th. The balance of the program Signor de Grassi will select later, but these two have been par-ticularly requested. The Glazanow Concerto had never been played on the coast until Signor de Grassi introduced it at his concert in the St. Francis Hotel. He expects to give another concert in February with Fred. Maurer at the piano. Signor and Madame de Grassi will give a program for the Ebell Club in Oakland on Tuesday, January 25th. Fred. Maurer will preside at the piano.

MABEL RIEGELMANN'S TRIUMPHS.

Brilliant Young Californian's European Success Becomes Greater With Every Additional Season of Her Operatic Engagements.

Mabel Riegelman has entered another year of her successful engagement at the Municipal Theatre in Stettin, and that her artistic triumphs are more and more appreciated may be gathered from the following extracts which appeared in the local press. Regarding a performance of Fidelio the critic said: "Miss Riegelman as Marzelline had a new role, and we can only say that she acquitted herself from a vocal point of view in the most excellent manner. Her voice is splendidly suited to serious artistic soubrette parts, and we shall be exceedingly glad if she would henceforth devote herself to this branch a little more earnestly.'

Of a performance of "Orpheus and Eurydice" the same critic said: "As much as we were pleased to greet a new opera soubrette of merit, we can not regard Miss Blum as adequate for the role of Cupid. In figure, as well as voice, Miss Riegelmann would have been far better suited to this

part."

Another writer speaks of Miss Riegelmann's interpretation of the part of Marzeline in Fidelio as follows: "Her work was most excellent, particularly by reason of her sincerity and her absolute musical assurance. The high register reveals the greatest brilliancy and thoroughly satisfactory penetrating powers."

And so we could quote several more enthusiastic endorsements of Miss Riegelmann's art. It is gratifying to add that such an artist has received her fundamental training in San Francisco from such a master as Louis Crepaux.

The Pacific Coast Musical Review is creditably informed that the concert given under the direction of Willard Batchelder at Kohler & Chase Hall on Saturday evening, January 8th, was the most successful event of the week's festivities. The participants were all in splendid trim and proved a credit to themselves as well as to Mr. Batchelder. The program was as follows:

Part I .-- Piano Quartette-Novelette (Hoffman), Club; Duet-Parting (Neidlinger), Miss Luke, Miss Weston; Baritone Sole-Eri Tu (Verdi), Mr. Pracht; Soprano Solo-Carissima (Penn), Miss Luke; Bass Solo-Oh, Ruddier Than a Cherry (Handel), Mr. Glenn; Contralto Solo-(a) The Splendor Falls on Castle Walls, (b) Tars, Idle Tears (Whelply), dor rails on Castle Walls, (b) Tars, Idle Tears (Whelply), Miss Weston; Tenor Solo—Celese Aida (Verdi), Mr. Bakewell. Part II.—Baritone Solo—(a) Elegie (Massenet), (b) King Charles (Maud Valerie White), Mr. Pracht; Soprano Solo—(a) Flower of All (Metcalf), (b) Good-day Marie (Old French), Miss Luke; Bass Solo—The Wanderer (Schubert), Mr. Glenn; Contralto Solo—(a) Twas in the Merry Month of Mary (b). Where (c) Thy Tarse are Falling (c) All Wark. May, (b) Where e'er Thy Tears are Falling, (c) All Night Long, I'm Dreaming, (d) Spring Night (Schumann), Miss Weston; Tenor Solo—(a) Springtime of Love (Whelply), (b) Liebesfeier (Weingartner), Mr. Bakewell; Duet—Passage Birds' Farewell (Hildach), Mr. Bakewell, Mr. Pracht; Piano Quartette—Tannhauser March (Wagner).

The following dramatic and musical entertainment was given in honor of Sister Mary Bernadine, Sister Superior of Notre Dame Convent, San Jose, recently:

Les Boucherons et la Fauvette (The Woodchoppers and the Linnet) (Godard); Piano Solo, Linda Zink '10. "The Women of Jerusalem"; Characters-Veronica, Ida Fletcher: Judith, later wife of Joseph of Arimathea, Edith Watson; Rachael, later widow of Naim, Margaret Chatom; Ruth, sister of Mathew the Publican, Dorothy Bryan; Ada, Bertha Wolf; Esther, Agnes Moynihan; Rebecca, Beatrice Mesmer; Anna, prophetess, mistress of consecrated maidens, Edith Watson; Mary Salome, Frances Govan; Martha, Mary Smith; Mary Magdalen, Emily Battle; Dorcas and Arsal, maids. Irene Smith and Ruth Devany: Mary, mother of James and John, Ferol Johnson; Angels, Vivian Marten, Madge Schalk, and Alice Griffin. Vocal Selection, The Holy City— Ave Camarillo, Madge Schalk, Irene Smith, Dorothy Bryan. Ruth Devany, Hilda Herbert, Vivian Graaff; Valse Styrienne Wallenhaupt), Piano Solo, Viola La Porte '10; Op. 27 (H. Wallenhaupt), Piano Solo, Viola La Porte '10; Etude Op. 25, No. 7 (Chopin), Piano Solo, Veronica Bonetti '10; Chanson d'Amour (Meyer-Helmund), Violin Solo, Carmelita Westlake '10, accompanist, Linda Zink '10; Prelude Op. 28, No. 15 (Chopin), Piano Solo, Emily Battle; Etude Japonaise Op. 27, No. 2 (Poldini), Piano Solo, Margaret Chatom '10; Etude Op. 10, No. 12 (Chopin), Piano Solo, Rosaria Avendano; Address, Edith Watson.

-Musical Review-

SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE

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SAN FRANCISCO, SATURDAY, JANUARY 29, 1910

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MUSICAL CALENDAR

34C 34C 347 C 317E234 F 144	
Lyric Quarte te "Pop" Concerts Jan. 30, F	eb. 27
Teresa CarrenoFeb. 3	
Madame Schumann-Heink	nd 20
Mansfeldt-De Grassi-Villalpando TrioFeb. 17, M	
Myrtle Elvin (Pianiste)Feb	
Mme. Tilly Koenen (the famous Dutch contralto)	March
Maud Powell	
Flonzaley Quartet (in Chamber Music)	. April
Damrosch Symphony Orchestra and Isadora Duncan	May

THE PERMANENT SYMPHONY ORCHESTRA PROBLEM.



NSIDERABLE time has lately been de voted by the California Promotion Committee solving the problem of inaugurating for San Francisco a permanent symphony orchestra. Nearly every one who ever had directed symphonies in this city was called before that body for advice. Manager Greenbaum was asked to add his

opinion to that of the others. And now we are informed that Manager Behymer of Los Angeles has also been asked to present his case before that body of men eager to see San Francisco upon the same level with other metropolitan music centrs. The San Francisco Chronicle published at various intervals whole columns about the wonderful progress made by the California Promotion Committee in the matter of permanent symphony concerts for this city, and those who read these articles thought surely the project was already a posi tive success. Members of the Promotion Committee told their friends that it was decided to subscribe

seventy-five thousand dollars toward the establishment of a permanent orchestra, and that they were in favor of Arthur Nickisch as a director, and so we could quote innumerable reports that have reached this office for the purpose of inducing us to give this matter space in these columns.

We have also been asked by not less than three symphony leaders of local reputation to endorse a series of three or four concerts. We have been informed that a certain part of the Musicians' Protective Union had organized a "Cinderella Club" upon the basis of the New York organization of "Das Aschenbroedel," which decided to work toward the establishment of a permanent orchestra. All these matters have reached this office and we have always stood our ground of not putting the editorial endorsement of this paper behind any plan that was infeasible and likely to meet with failure. We know the business men of San Francisco, as represented in the Promotion Committee, sufficiently well to realize that the majority do not look favorably upon the expenditure of large sums of money just for the sake of encouraging artistic tendencies and without any assurance that the investment of these sums will eventually prove a profitable enterprise. The business men of San Francisco believe in the improvement of this city both commercially and artistically, but like sensible people they desire to see any plans in behalf of such improvement based upon practical and profitable suggestions. This paper is very vigorously opposed to any policy that prescribes support, whether it be artistic or financial without, at the same time, suggesting a reward for such support. And the Pacific Coast Musical Review would never come before the Promotion Committee with any suggestion of establishing a permanent symphony orchestra unless it could convince the members of that committee that such a plan was associated with financial gain to everyone who could be induced to put money into it.

We are opposed to a professional musician giving his services without asking remuneration. We are opposed to any policy that demands of anyone to give his time, labor, money or influence unless he can be assured that such efforts are bringing their reward. If anything is to be done in behalf of people who themselves are not sufficiently blessed with the world's goods to allow themselves their musical entertainment, then someone should be found who possesses sufficient means to secure for those not able to gratify their desire to hear good music the services of competent musicians. But under no circumstances do we believe in the musician, who to a great extent never possesses great earthly wealth, should carry this burden of charitable mus ical education alone upon his shoulders. And by the same token we do not believe in asking the business men of San Francisco to give away their money year after year without receiving therefor the usual interest customary in such cases. In fact, we are only in favor of such a plan for the establishment of a permanent symphony orchestra which would, like any other business enterprise, yield an income at a certain period. And unless such a plan is proposed, we will not en dorse it, nor will we believe in its practicability. The editor of this paper has not been asked for his advice by the Promotion Committee, but he has read in the daily papers an advertisement that invites anyone who reads to suggest ideas to that committee, and acting upon the invitation of this advertisement we pen these lines.

We declare positively that every plan so far presented as outlined in the beginning of this comment is absolutely impracticable. In the first place it is not based upon any principle of business sagacity. And secondly, it does not contain any element of stability nor fixed principle. On the contrary, it contains exactly that element which has made symphony concerts in several Eastern cities unnecessary financial failures. We refer to the apparent preference for foreign conductors of world-wide fame. The "prima donna conductor" is the worst enemy of a permanent symphony or chestra. In the first place he is too great a luxury, and in the second place he is not sufficiently prolific to answer to the demands of variety. It is impossible to secure a star conductor under from fifteen to twenty thousand dollars a season. In addition to these objections it should be borne in mind that it is the symphony works played by a complete orchestra that should be the most important feature of these concerts. and not the conductor, who is but one person who suggests how these works should be interpreted. We are, therefore, utterly opposed to a "prima donna conductor" and in favor of a capable routine musician who understands the works of the masters sufficiently to give them a scholarly reading without being obliged to attract the concentrated attention of the public upon his personality.

We also are unwilling to support any movement in behalf of permanent symphony orchestra unless it goes hand in hand with an adequate home wherein to give the symphony concerts. We are sick and tired of depending upon the good graces of a theatre manager, who with reluctance will rent a theatre for an afternoon in order to give a symphony concert. We are weary of being obliged to go to a theatre one day, to a barn yard the next day and to a refrigerator the following day for our musical entertainment. Unless the Promotion Committee can see its way clear to combine with its movement for a permanent orchestra a plan whereby it is possible to build a home for symphony concerts nothing in the shape of permanent symphony concerts will ever materialize. Much more important than the fame of a conductor is an adequate concert hall, comfortably heated, well applied in the matter of accoustics, supplied with adequate boxes and loges, so that the ladies may wear handsome dresses without fear of soiling them, and, in fact, an auditor ium that is a credit to a metropolitan city and an honor to the art of music.

We have capitalists residing in San Francisco who own property in very advantageously situated locations. Among these capitalists are some artistically inclined. It seems to us these capitalists, whose property has been lying idle for years since, and even before, the earthquake, could be induced to make easy concessions for the acquiring of their properties and building thereupon a Temple of Music or Fine Arts with a big concert hall, that could be utilized for grand opera if necessary and two smaller halls. In this Temple of Fine Arts could also be built studios and offices for professional people, musicians and artists and, if in a desirable locality, stores, dealing in art goods or musical instruments, could be added. A stock company could be organized and this company could secure the services of an able manager, who would not only look after the building, but also after the halls and the managemnt of the symphony orchestra. At a conservative estimate such a building, with its attending

emoluments, would bring in at least ten thousand dollars a month, and this estimate is based upon the income of similar buildings in other parts of this country. The editor of the Pacific Coast Musical Review presents this business-like plan for consideration, and he is willing to give further information to the committee provided the same is really desirous of giving San Francisco a permanent symphony orchestra, and if not, a means will be found to secure the necessary support some other way. But we reiterate our position, namely, that we will not support any plan toward the inauguration of a permanent symphony orchestra un-less it goes hand in hand with the erection of an adequate concert hall.

LA FORGE AS CHOPIN INTERPRETER

By ALFRED METZGER



AKING into consideration the weakness of human nature, which causes lack of application in regard to the versatility of certain artists who have achieved exceptional triumphs in one particular phase of the art, I consider it a matter of great courage on the part of Frank La Forge to confront this well-known prejudice on the part of the public and present himself as a soloist, while his reputation as an ideal accompanist has been so firmly imbedded in the mind of the people that a good portion of them never thought of Mr. La

Forge as a soloist. A musical public thus laboring under fixed habits forms a most unpropitious audience for a young artist who desires to demonstrate that he is able to stand upon his own feet, as well as to make an impression in company with a world-famous soloist. The musical public may be divided into two intelligent classes. One of these classes is sufficiently liberal to listen without prejudice to an artist who desires to present himself in one or two varied phases of interpretative art. And the other class is not sufficiently liberal to associate an artist with a certain phase of musical interpretation after having fostered a fixed opinion regarding one particular pre-eminence in artistic endeavor. seen such instances in Madame Calve's Carmen, De Pachman's Chopin interpretations, Anton Seidl's Wagner interpretations and other instances not necessary to enumerate at this time. In everyone of these cases the public has so firmly associated the artist with one particular phase of music that it could not think of them in any other character.

It is, of course, but natural to assume that an artist who is capable of creating a lasting impression in one phase of the art should, as a matter of logical conclusion, be also able to emulate other musical endeavors and make an impression upon all those people who are sufficiently liberal to give an artist an opportunity to establish himself upon his own initiative. Before going into the details of Mr. La Forge's success as a Chopin interpreter, I desire to assert that although being enabled during the last fifteen years to publish my opinions, and also having heard and conversed with all the leading artists of the day, still I am not presumptious enough to arrogate to myself the privilege of being the only one whose opinions are worth printing. If I therefore desire to go on record as thoroughly believing in Mr. La Forge as a Chopin interpreter; I do not form such opinion solely from my own conclusions, but am somewhat influenced by the judgment of such eminent musicians as Leschetitzky, Godowsky and W. L. Hubbard, the critic of the Chicago Tribune, who have advised Mr. La Forge to enter the field of the soloist. the first two as his teachers and the latter as his friend. These three distinguished members of the artistic world were responsible for Mr. La Forge's decision. In the subsequent review I shall give my reasons why I regard Mr. La Forge's step as an exceedingly wise one. Of course, I am aware that there exist here differences of opinion regarding Mr. La Forge's efficiency. One of these is published by the critic of the Chronicle. But is it not fair to suggest to the reader to chose between Leschetitzky, Godowsky and W. L. Hubbard,

all of whom have made their mark in the world, and between the critic of the Chronicle, who makes puerile assertions without suggesting improvements, and who has not made any success in anything, be it interpretative art or musical criticism? But still we are fair minded enough to let this difference of opinion stand for what it is worth, as everyone has a right to express an opinion, no matter how absurd the same may be in the eyes of men of intelligence and culture like the three quoted above, and when I say that I feel encouraged in my conclusion by such eminent support, I surely can not be regarded as unfair to anyone else who choses to take the opnosite side.

The principle objection that seems to be advanced in the case of Mr. La Forge as a soloist turns upon the one pivot of vigor of attack. I have heard several of our resident musicians contend that Mr. La Forge should assert himself in a more vigorous manner if he wanted to please them. Now this may be all very well for those who prefer to play certain compositions more forcefully than others do. But the question arises, should that portion of the musical public who prefers a vigorous attack be permitted to prescribe to the other portion of the musical public who prefers a more delicate and tender interpretation as to which soloist is actually the more competent? There will always be a decided difference of opinion regarding either vigorous or delicate style of pianistic interpretation. Indeed, I doubt very much whether it is possible for any pianist to ever please the entire musical public in this respect. But while I, as a rule, prefer the more spirited style of interpretation, I believe, taking De Pachman as a model, in the delicate and poetic style of interpretation in so far as it applies to the compositions of Chopin. I have read the life of Chopin very carefully and noted most particularly those phases of it that apply to his own interpretation of his works. I have even studied the works of contemporary musicians of the great poet of the piano and noted the impressions they received from the master's playing, and in every instance I have found that he preeminently favored the more delicate style of reading. entire personality, his mode of life, his taste, and indeed, his entire temperament pointed to the poetic or delicate phase of interpretative art, all of which may be discovered in his works. Anyone who sees in the Chopin works opportunities for vigorous attack, bordering on pounding, simply desires to apply is own taste to that of Chopin's works, but does not prove the correctness of his own views and the fallibility of the views of all those who are of a different frame of mind.

I have here the criticism of the Chronicle before me, not because I consider it of particular importance, but because it is the only unkind review I have seen of the La Forge The critic very impudently and brazenly suggests that Mr. La Forge played a certain composition very badly, and that the writer was surprised he put it upon his program. This is really one of the most disgusting displays of critical ignorance that has come to my attention. first place, this phrase does not give any information. It does not state why Mr. La Forge played the work badly. does not suggest any method of improvement. It merely seems to be the effusion of one ill of temper who himself plays the piano and because someone else does not play it in the same manner is ready to condemn without reasoning and without showing whether the opinion is worth the paper it is printed on. Such criticism is really a disgrace to the journalistic profession, for it shows that personal prejudices control the judgment of the writer. We have had occasion before to call attention to this prejudice in the case of the Chronicle's critic's ridiculous references to the Hugo Mansfeldt concerts. But as long as the San Francisco Chronicle is unwilling to pay decent remuneration for competent musical criticism just so long will its readers be insulted with the opinions of amateur writers, whose judgment is absolutely unreliable.

But let us see why Mr. La Forge is a Chopin interpreter of more than ordinary artistic faculties. In the first place, his entire personality suggests a poetic spirit singularly suitable to the interpretation of the master's compositions. Furthermore, as it required inspirational talent to compose these works, so does it require inspirational talent to interpret them. Composer and interpreter must be absolutely one as regards the understanding of these works if an adequate impression is expected to be made. Now Mr. La Forge proves his inspirational talent by following the soloist in a manner that proves his absolute understanding of a song. He really is as absorbed in the rendition of a vocal composition as the singer himself, and he follows with the same flexibility of tone-coloring as the soloist. In other words, he grasps the poetic beauty of a song with singular faithfulness

to detail. Now, according to my way of looking at things, nearly all, if not all, Chopin compositions are songs without words. It would be exceedingly easy to set every Chopin composition of a certain character around a poetic idea. And so it is but naturally to conclude that a musician must be singularly gifted to understand the poetical possibilities of the Chopin works. Unless these works are sung upon the piano, they lose every vestige of their character.

Mr. La Forge most assuredly sang the compositions upon the piano, and sang them with a grace and a delicacy of shading that inspired the unrestrained enthusiasm of all those musicians whose soul responds to poetic beauty. Tt. impossible to change a character that is naturally of a savage disposition and that delights in causing heartaches as it is to change the musical spirit imbedded in a soul devoid of the finer artistic sensibilities. I do not claim that anyone who does not appreciate the poetic beauty of La Forge's Chopin playing does not know anything about music, but I certainly claim that his sentimental or emotional nature is rather built upon a basis which does not respond to the poetic delicacy of a genuine musical water colorist. It is unnecessary to go into the detail of every work played on this occasion. I merely desire to state that Mr. La Forge has revealed himself as an ideal interpreter of the Chopin works who, with the necessary preparation, which under the circumstances was impossible, will some day be hailed as the legitimate successor to the immortal De Pachman. forecast may be fulfilled sooner than my readers imagine.

On the occasion of Mr. La Forge's Chopin recital the Colonial Ball Room of the St. Francis Hotel was crowded, and the audience was exceedingly enthusiastic. The competent critics of San Francisco, as well as the auditors, were unanimous in their praise, and it is to be hoped that Mr. La Forge will continue to assert his right to the position of soloist, which he eventually will fill to the honor of his teachers and of his numerous admirers. The program was as follows: Fantasie-Impromptu; Preludes—A major, D flat major, C minor; Ballade—A flat major; Impromptu—F sharp major; Nocturne—C minor; Etudes—G flat major (Black Key Study); Valse—C sharp minor; Nocturne—F sharp major; Marche Funebre; Nocturne—D flat major; Scherzo—C sharp major.

PASMORE TRIO TO TOUR THE WEST.

Beginning February 7th, the well known Pasmore Trio will begin an extensive Western tour under the direction of Fitz-patrick & Norwood, managers of Kohler & Chase Hall. The concert territory will extend from San Diego, on the south, to Edmonton, Alberta, N. W. T., on the north. A number of dates have already been booked and many others are now being arranged. The first portion of the tour will take these talented artists into eastern California and Nevada. Recitals will be given in Woodland, Placerville, Auburn, Grass Valley, Nevada City, Reno, Carson City, Tonopah and Goldfield. From the Southern Nevada district the trio will go to Los Angeles for two concerts, give a recital under the patronage of Claremont College, visit other Southern California cities and concertize from thence northward again.

RETURN OF DR. WULLNER.

Dr. Ludwig Wullner is coming back to California. That giant of song; that master interpreter who won the admiration of thousands with his wonderful art last November will be with us again in May. Fitzpatrick & Norwood will direct the western tour of the distinguished artist, and they are now arranging for a series of recitals in this territory. C. V. Bos will accompany Dr. Wullner as before. The programs will contain numbers never before heard here, the rendition of which have won added laurels for Dr. Wullner during his most recent eastern appearances.

The Stewart Orchestral Club, Alexander Stewart, director, announces a concert to be given Tuesday evening, March 1st, at Maple Hall, Oakland. This concert will be the first of the second year's series. The concerts promise to be very successful, judging from the interest that has been shown since the announcement that the club would continue. The program is of a particularly interesting character. Among other well known compositions, there will be a group of ballet music by several different composers presented as a suite.



LA FORGE EXCELLS AS A SOLIST.—Rejoice, instrumentalists! Plano music is again enthroned and La Forge and Chopin are the mystics responsible.

Is there any branch of music which so breathes the quintessence of art refinement as piano music? This refinement is accentuated when the poet La Forge interprets the poetry of Chopin.

Expectation for this concert ran high; perhaps there were misgivings, too, as to whether La Forge's Chopin would be strong; poetic we were sure it would be; the treat in store surpassed all anticipation.

From first to last Chopin was played with dramatic strength, nobility and breadth, without in the least sacrificing any of the lacy delicacy or subtle mazy harmonies. New notes appeared to the ear in the old familiar things—surprises that gave the keenest pleasure. This was accomplished by a new reading; a different inflection, and a more sympathetic use of the pedal.

La Forge has the dramatic instinct which makes one feel; the strength of sorrow, resignation, folded wings longing for flight—a glint of humor only to end in tears; these are the emotions that become realities when he plays Chopin.

La Forge is surely a living example to every student seeking an unfailing principle of technic; every tone is so relaxed, so unimpeded by stiff muscles, that the idea becomes embodied ere it leaves the brain.

Each note has its jeweled setting, its individual beauty so necessary in Chopin. Then those rhythms, poising on the keen edge of delight, leading up to a glorious climax or receding in one of those never-to-be-forgotten rallentandos!

It is impossible to go into each number of this familiar and comprehensive program, which consisted of the great Fantasie-Impromptu, three Preludes, A flat Ballade, the Impromptu in C sharp major, so reminiscent of De Pachman, two Nocturnes, one waltz, March Funebre and that most wonderful Scherzo in C sharp major.

Perhaps the most enduring in our memory will be the Butterfly Etude (that fairy study in pastels) the C minor Nocturne and the above mentioned Scherzo. The noble hymnlike melodies in these last two numbers La Forge made to breathe immortality.

Adverse criticism, if there be any, would weigh lightly against so much that is fine and good in La Forge's conception and rendition of this program. He is a singer of songs with a fine strong pulse throughout his work.

De Pachman has a rival who is without mannerisms—sane and modest—great art is very modest.

DAISY GOODMAN SHERMAN.

BLANCHE LILIAN KAPLAN A YOUNG ARTIST.—The little twelve-year-old daughter of Rabbi B. M. Kaplan rendered a program last Sunday afternoon at her recital at the Van Ness Theatre which would put many older pianists to shame and would tax not a little the powers of some of our recognized artists. She is not a child-wonder, doing "stunts," but a very intelligent, sane little artist, who has applied her natural powers assiduously under the best instruction.

Mr. S. G. Fleishman, Miss Kaplan's teacher, has demonstrated great things with his pupil and deserves to share the honors of her successful debut.

I failed to note a single amateurish feature of this child's concert; her tone was unusually clear and round, lacking the depth and color, perhaps, that which the years will kindly give when "it is time"; phrases well rounded and artistically built climaxes, together with superb technic and a faultless use of the pedal—these virtues many a professional artist of riper years lacks in some degree.

riper years lacks in some degree.

The Beethoven Sonate, Op. 14, No. 2, was splendidly played, and the Haydn Fantasie in C major charmed with its happiness and wealth of sunbeams. The Bach Gavotte and the Schubert Impromptu were each gems. Schumann's Forest Scenes were well played, not showing, however, the imaginative quality one would expect from the little pianiste. "The



TERESA CARRENO

The Distinguished Piano Virtuosa Who Will Appear at the Garrick Theatre Next Thursday Evening.

Prophet Bird" was the best of this group. In both the Mendelssohn Caprice (No. 1) and the Chopin "Fantasie-Impromptu," the child showed the maturity of an artist. She closed the taxing program with La Gisonjera of Chaminade, and a waltz by Fischhok. Besides these numbers three encores were interpolated.

The numbers of this program were most happily selected. Lyric beauties come most naturally to fingers so fairy-like and caressing.

In spite of inclement weather, the theatre was well filled. Where there is so much promise surely there will be fruit in the years to come, and we will watch this little artist's career with more than ordinary interest.

DAISY GOODMAN SHERMAN.

STUDIO OPENING.—Something of interest to local talent in the musical and literary field is the establishment of the studio and office of the new managers, Withey & Tuttle on Sutter street. Judging from the successful opening of this studio, which took place on Wednesday evening, January 19th, a great need has been met for musicians, artists, etc., in San Francisco. The attractive rooms were well filled with art lovers of the various branches. A general feeling pervaded that a center had been formed and a step taken toward the affiliation of all that is best in art, be it dramatic, musical or literary.

F. M. Withey, of the above firm, is a New York man, whose principle interests are centered in the East, the office here being in the hands of Mrs. Tuttle, who has ability and enthusiasm enough to carry this new enterprise on to a success, provided the publik co-operate.

The management will undertake anything of local nature, concerts, recitals, lectures, etc., provided there is merit of

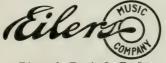
(Continued on Page 10)



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WESNER'S RETURN TO THE ALCAZAR.—Last Monday night was so cold and rainy that I hated to leave my nice warm fire even for the pleasure of welcoming back A. Burt Wesner for what all lovers of fine acting hope is to be a permanent place with the Alcazar players. But the theatre was just comfortably heated and I was very glad to be there was just comfortably heated and it was very grau to be there and furnish a share of the applause which brought a clever little speech from the returned wanderer. He said in effect that going on the road was the finest kind of treatment—it cured him in short order and now he wanted to stay at the Alcazar just as long as the management and the public would let him.

Wesner is one of those actors who never seems to be miscast. I can not remember in the very many times I have seen him that he ever seemed to be a misfit and he has played all kinds and conditions of men-such as the tricky shyster in "Resurrection," the vain and vacillating Nero in "The Sign of the Cross," Louis XI in "If I were King," done marvelously well, a poor white trash in "Clarice"-those are a few that come to mind, besides a lot of others all portrayed with the highest degree of artistic skill. Long may this most excellent actor remain with us.

The play of the week is "All On Account of Eliza," a lively farce of Leo Ditrichstein's that gives good opportunity for a lot of character impersonation. The scene is laid in a small town and the plot revolves around the jealousy that the old Tabbies of the town have for the young and pretty school teacher, Eliza Carter. Grace Travers and Bessie Barriscale heroically hide their good looks to play the parts of village characters, the former the prim, sharp-tongued, gossiping postmistress and the latter a hare-lipped prude. garde, of course, is the robustious termagant of the slanderous trio, who vainly try to oust the popular teacher, and they create a whole lot of good fun in trying.

The rest of the characters are the usual village types, all of whom are well played as usual by the members of the company, and the first night went with a snap and a dash

that is so necessary for lively farce.

Miss Vaughan's part calls for some singing, in which she showed that she has a pleasing voice, but which she was a little afraid of letting out. After her singing the ever-applauding Alcazar audience just would not let the play go on, and for a while it was a race with Miss Vaughan and John Ince trying to get on with the play, and the audience determined to have an encore. The audience won. Will the time ever come when an Aleazar audience will get over that obnoxious habit of hindering the play's progress with so much applause?

JOSEPH M. CUMMING.

STEGER RETURNS TO ORPHEUM .- The Orphum announcement for next week is particularly interesting and augurs much good entertainment. Julius Steger, whose success in "The Flith Commandment" is an important event in the history of American vaudeville, will reappear and present a new musical dramatic playlet entitled "The Way to the Heart." It is from a German source and has been adapted by Parth Comfort Mitchell. Forton, entition recognizing by Ruth Comfort Mitchell. Eastern critics pronounce it a worthy and fitting successor to "The Fifth Commandment." A most elaborate scenic production has been prepared for it,

A most elaborate scenic production has been prepared for it, and Mr. Steger will have the support of an excellent company, which includes Maud Earl, Beatrice North, John Romano, Alfred Hollingsworth and Fred G. Hearn. The interpolated music is by Paul Lincke, the author of "Castles in the Air." Gus Edwards' "Kountry Kids" will appear in a quaint rural musical comedy in one act, called "Miss Rose's Birthday." This opperetta by the author of "School Days" and "The Blonde Typewriters," is performed by a dozen talented youngsters, who sing and dance cleverly. All the musical numbers in it were written expressly by Mr. Edwards. Among them are "I'm a Two-Horse Fellow in a One-Horse Town," "See-Saw" and "Almanac." August Prato's Simian Cirque will be also included in the coming attractions. It is a very successful Included in the coming attractions. It is a very successful European novelty that has been imported expressly for the Orpheum Circuit. It consists of four monkeys who act as jockeys, do high school riding and somersaults mounted on

four immense dogs, who are disguised as ponies.

Arthur Whitelaw, known in theatrical circles as "The Irish American," will indulge in a monologue which fairly bristles with Hiberian humor. He sings a number of original songs and his rapid-fire of original wit is exceptionally good. week will be the last of Claud and Fannie Usher in their immensely successful slang classic "Fagan's Decision," and also the Four Readings, Cook and Stevens and the celebrated Hungarian Pianoforte Phenomenon, Vilmos Westony, who is proving a great musical sensation.

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Schumann-Heink in Oakland at Ye Liberty Playhouse Friday Afternoon, February 18th (Continued from Page 6)

high quality. The object is to give expression to the best, of whatever character, in the most artistic setting possible. The major purpose is to bring lecturers and literary interpreters of the drama and opera to San Francisco and present them to the public in a personal and beneficial way.

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the beautiful.

Surely a great and wonderful man was imported to initiate the work of this bureau. Mr. B. R. Baumgardt, a lecturer of surpassing ability, gave a most interesting discourse on the "Romance of Human Development." The audience was held spellbound under his charm and power. Possessed with a voice, which is rich and vibrating this magnetic speaker car-ried his listeners through the great epochs of development, from the Egyptians, through the Greeks, Moors and Venetians, down to the present time.

These facts, bearing so upon what we are today, were presented with such ardor and clothed in such romance, that dates lost their academic hue, and the commonplace took on

an air of mystery and vital import.

Mr. Baumgardt touched upon science, philosophy, literature, mathematics, medicine, electricity and astronomy, keeping his audience longest among the stars, where some of us are still watching for Halley's comet.

DAISY GOODMAN SHERMAN.

"SAMSON AND DELILAH" A BRILLIANT TRIUMPH .--The first concert of the San Francisco Choral Society, which was given in the Dreamland Pavilion, Thursday evening, January 20th, conducted by Paul Steindorff, made a record for an opening, in attendance and in all-around musical interst. The work that was selected for the opening was Saint-Saens' oratorio "Samson and Delilah." That work has intrinsic interest because of charming melodies that are well distributed among the principals, choruses that are dramatic and well scored and a book that is not long enough to become tedious when in the hands of good performers, and that runs the story up to its natural climactic period without anachronisms or dull spots.

There was great interest in this first concert of the choralists. Ample preparations had been made to secure a good performance. The rehearsals were many and thorough, and the chorus had been brought up to a string pitch of readiness and certainty, and the orchestra that was provided was composed of good instrumentalists, who played with much of

sympathy, under the judicious Steindorff baton.

With this satisfactory substructure the soloists had a good with this satisfactory substitute the solution without exception. At the outset the role of "Samson," which was taken by Mr. Arnold von der Aue, demand the dramatic force, as naturally might be expected, lured the soloist into forcing his volume beyond its natural power, but this defect was remedied as soon as Mr. von der Aue measured the acoustic properties of the big auditorium more ac curately. Thenceforth he was satisfactory, and indeed admirable. The array of soloists included Mr. von der Aue, Mrs. Carroll Nicholson, Mr. Lowell Redfield, Mr. Walcker and Arthur Messmer.

Seldom does any composition place such a large proportion of the work upon one singer, as was assigned by the composer of "Samson and Delilah" to the contralto role. The work is practically continuous for "Delilah" during three-fourths of the time required for the total performance. Not long was required for the audience to discover that Mrs. Nicholson had rare and fine qualifications. Her voice is smooth and may be fairly described by the hackneyed and often misapplied term Her singing method is artistic. Her compre hension of the melodies and recitatives was intelligent. Her moods were sufficient to warm her auditors to enthusiasm, and solely upon the basis of the merits that she conscientiously and unstintedly revealed. She neither spared her vocal organ nor exaggerated the uses of it. In other words, she sang in an extremely artistic and elegant manner, and the character of the words and the music that fits the words closely and appropriately was translated with entirely satisfactory

Mr. George Walcker made good on the reputation that he had previously established elsewhere. He has a voice that is excellent in its evenness, and its fine singing quality. His attack of the dramatic music was vigorous and well calculated. Mr. Lowell Redfield also sustanied well the requirements of the occasion. In the lovers' duet, Mr. von der Aue and Mrs. Nicholson sang very effectively. There is lovely music in this part of the work. Mr. Messmer's role did not impose on

him arduous duties, but he made a very excellent impression with what he had to do.

The chorus was large and made up of real voices in large part. The volume was strong and convincing. The balance between the orchestra and the chorus was worth going a long distance to perceive. In that alone was contained a rich promise for future entertainments by this large and well constituted organization when responsive to the mandates of Mr. Steindorff. The next performance in public will be given in May, when Mendelssohn's "Walpurgis Night" will be sung. DAVID H. WALKER.

The following Mendelssohn program was given at the Berkeley High School last week by three of Mrs. von Meyerinck's Chinese pupils: Trio from Elijah, "Lift Thine Eyes," Mrs. Chang, Mrs. Choo See Lowe and Miss Lee; Duets—(a) I Would That My Love, (b) Maybelle and the Flowers, Mrs. Chang and Mrs. Lowe; Duet—(a) Oh Wert Thou in the Cauld Blast, (b) Greeting, Mrs. Lowe and Miss Lee; Trio from Midsummer Night's Dream, "Over Hill and Over Dale."

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MUSIC IN LOS ANGELES

On Thursday evening, January 20th, Madame Marcella Sembrich gave her fourth and last concert in Los Angeles this season. Simpson Auditorium was nearly crowded on this occasion, and Los Angeles has set itself a new record for concert attendance. I do not know of any artist who has visited Los Angeles previous to the recent engagement of Madame Sembrich who could have turned away people at three concerts and then almost sell out again at the last and fourth concert. But Los Angeles has really accomplished this, and it would not surprise me a bit if such enthusiasm would repeat itself more frequently from now on. There is not much to be added to Madame Sembrich's exquisite art at this time, for this paper has exhausted its adjectives on previous events. But we desire to call attention to the fact that Los Angeles is really beginning to assume metropolitan dimensions in its encouragement of visiting artists, as well as its support of its symphony orchestra, and its astonishing commercial advancement. Manager L. E. Behymer should receive a great deal of credit for this gradual incline of musical taste, as he has been sitting at his desk and worrying when Los Angeles did not see the importance of encouraging great artists. Francis Rogers was in excellent voice and earned hearty applause for his finished phrasing. Frank La Forge was at his best and everyone who reads these lines knows what that means.

Since Wednesday morning there has been a line of people at the Bartlett Music Store buying tickets for the Schumann-Heink concerts, which will take place at Simpson Auditorium Thursday evening, January 27th, and on Saturday afternoon, January 29th. If all preliminary signs do not mislead, it is very likely that the concerts of Schumann-Heink will be packed to the doors and an extra concert will be necessary at the large Temple Auditorium. That is, if Madame Schumann-Heink has sufficient time to again visit Los Angeles before her trip to Oregon. That Schumann-Heink is the most popular of our concert artists can not be denied by anyone who knows that thousands of people attend her concerts in this State who are never seen at any musical event. The program to be given in Los Angeles at the first Schumann-Heink concert, which will also be given in San Francisco on Sunday afternoon, February 13th, will be as follows:

Recit and Aria "Vitellia" from the opera "Titus" (W. A. Mozart); (a) Aria from the opera "Samson and Delilah" (Saint-Saens), (b) Waltraute Scene from the opera "Gotterdammerung" (R. Wagner), (c) "Ah, mon fils" from the opera "Le Prophet" (G. Meyerbeer); (a) Die Allmacht (Franz Schubert), (b) Das Erkennen (Carl Loewe), (c) Mutter an der Wiege, (d) Traum Durch dis Dammerung, (e) Allerseelen (Richard Strauss), (f) Liebesfeier (Felix Weingartner); (a) The Rosary (Ethelbert Nevin), (b) Oh, Let the Night Speak to Me, (c) Danza (C. W. Chadwick), (d) His Lullaby (C. J. Bond), (e) Love in a Cottage (Rudolph Ganz); Recit and Aria, Prison scene from the Prophet (G. Meyerbeer).

Los Angeles manifests its wonderful musical growth in more ways than one. And among these may be mentioned particularly the unprecedented triumph of Ferris Hartman and his excellent company of skillful associates. Just at present this exceedingly capable organization is presenting Pixley and Luders' forest fantasy "Woodland," in a manner that surpasses any presentation of this remarkable musical play I have ever seen at the Columbia Theatre before the earthquake. There is nothing small about Ferris Hartman when he once makes up his mind to give a production the way it should be given, and now having his own company and being his own boss he goes at it with a vim that is decidedly exhilarating. And so in order to give Los Angeles a really adequate presentation of "Woodland," Mr. Hartman a really adequate presentation of woodland, all hardman sent to New York and acquired the original costumes from H. W. Savage. Now, if it is known that Mr. Savage is very fond of "Woodland," and that he rarely, if ever, parts com-pany with his pets, and he can easily afford to keep these works without starving to death, it is remarkable to find that Ferris Hartman has been able to secure the rights of "Woodland" when every other stock company in America failed to do so. I should not be surprised a bit if I heard now that Hartman secured the rights to the Prince of Pilsen, another pet of Savage's which has so far not been permitted to grace the repertoire of a stock company. But since Ferris Hart-



man now has the only competent comic opera stock company in America it may be that Mr. Savage will find it an act of grace and courtesy to permit him to play this exceedingly clever comic opera, which even "The Merry Widow" can not surpass in vim and melody.

It is gratifying to record that Mr. Hartman's efforts in behalf of Los Angeles are being rewarded. Every performance has been sold out so far and extra chairs are being put in all the time. People have been turned away every day, and a long line may be seen at the box office from morning until night. The production is surely worthy of this splendid patronage. Mr. Hartman himself is at his very best and infuses a certain element of humor in the Blue Jay that was lacking when I heard this production on a previous occasion. Walter Catlett seems to have been especially created for the part of Gen. Rooster or vice versa. This role fits the clever second comedian like a glove, and as Mr. Hartman, with his well known liberality toward his associates permits Mr. Catlett full license, you can imagine that the role is full of comic surprises every evening. Walter De Leon and "Muggins" Davis have several opportunities to exhibit their graceful terpsychorean art and this they accomplish much to the delight of the enthusiastic audiences. They also score heavily with their songs.

Among the surprises I experienced on this occasion were the most remarkable vocal improvements of Myrtle Dingwall and Annie Little. Both young singers really possess flexible voices of much charm, and they use them with sufficient understanding to elicit prolonged applause from their audiences. Mr. Hartman is certainly a connoiseur in selecting prospective talent, and although it may at times take quite a while before his expectations are becoming realized, finally he gets there just the same. Quite a unique and artistic bit of character work is Mrs. Polly Parrott, as impersonated by Alethea Luce. The most ambitious amateur vocalist could not make a more hilarious impression than Miss Luce does when she liberates her "noise" and tries her best to make the vocal chords of a parrot assume the flexibility of the throat of a nightingale. Miss Luce certainly was a scream in this particular scene. During the second week the cast will be strengthened with the addition of Josie Hart and Carmen Phillips, "The Wizard of the Nile" will follow the splendid run of "Woodland." J. A. Raynes, the musical director, deserves much credit for the vivacious manner and intelligent interpretation with which he trains both chorus and orchestra. Scenery and costumes were simply exquisite.

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MANSFELDT-DE GRASSI-VILLALPANDO TRIO-The first of a series of three chamber music concerts was given by the Mansfeldt-De Grassi-Villalpando Trio at Kohler & Chase Hall on Monday evening, January 24th. The audience in attendance was representative of San Francisco's very best musical element, and in point of numbers proved larger than is usually the case at events of a more severe classical na-The program was one of the most interesting and one of the most serious selections of modern chamber music that has ever been presented in this city. Indeed, from point of view the Mansfeldt-De Grassi-Villalpando Trio has established itself in the estimation of everyone who cherishes high ideals in the matter of general musical culture

The first number on the program consisted of Saint-Saens' E minor Trio, which on this occasion received its first ren dition in San Francisco. This work is divided into the following movements: Allegro non troppo; Allegretto; Andante con moto; Grazioso; Poco Allegretto and Allegro. It is really almost impossible to review a work of this kind in detail from a first hearing, and I would not in justice to the composer attempt to do so at this time. Suffice it to say that Saint-Saens has once more given evidence of the fact that he is perhaps the most prolific, the most versatile and the most successful composer of modern days. He certainly grasps in this work the pure beauty of chamber music with that readiness of classical application which the old masters unposer's work, richly scored and represents the more vigorous poser's work, richly scored and represents the more vigorous school of composition rather than the lyrical type that was so much in favor in early works of this nature. The trio contains several exceedingly beautiful passages for every instrument, thus giving the players an opportunity to revel in solos, and every member of the Mansfeldt-De Grassi-Villal-pando Trio was sufficiently well equipped in musicianly spirit. as well as technical facility, to do complete justice to this very worthy composition, both from the point of view of ensemble and solo work.

The other trio played on this occasion was by Sinding and written in the key of D major. The movements were: Allegro, Andante and Confuoco. This also is a new work to us and one of more than passing artistic value. In its vigorous, rhythmic character it is not unlike, at times, the style of Puccini, and is particularly pleasing by reason of its melodic character. The Andante movement is especially sombre, and at times even grandiose and broadens out occasionally to a period of exceeding melodic beauty. The third movement, as its title implies, is of a brilliant character, scintillating with runs and arpeggios and studded with a series of technical

(Continued on Page 16.)

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THE TERESA CARRENO CONCERTS.

Mme. Teresa Carreno, the only one of the world's great pianists to visit us this season, will give her first concert next Thursday night, February 3d, at the Garrick Theatre, which is being entirely redecorated and renovated. The pro-gram for this occasion will be a most interesting one and will gram for this occasion will be a most interesting one and will include Edward MacDowell's beautiful "Celtic Sonata," which has not been played here since the gifted young composer visited us some nine years ago. The rarely played Chopin "Sonata," Op. 58, Beethoven's G major "Rondo," Liszt's arrangement of Schubert's "Erl King," and a group of Liszt works, including the "Sonetto del Petrarca," "Irrlichter" and "Polonaise" in E major will complete the great offering.

The second and last concert will be given Sunday afternoon, Februarp 6th, and the program will consist of Bach's "Chromatic Fantasie and Fugue," Beethoven's "Sonata," Op. 109, a group of Chopin numbers, a group of MacDowell works, and the beautiful "Quintette" for strings and piano, in which the great star will have the assistance of the Lyric String Quartet. Such varied and novel programs have not been offered here in many a day. Seats are now ready at Sherman, Clay & Co.'s, corner of Sutter and Kearny, prices being \$1.00, \$1.50 and \$2.00.

On Friday afternoon, February 4th, Mme. Carreno will play in Oakland at Ye Liberty Playhouse at 3:15, presenting a program entirely different from those given in this city. Beethoven's "Appassionata Sonata" and Schumann's "Etudes Symphoniques" will be the special features. Seats for this may be secured after Monday at Ye Liberty box office.

THE FIRST SUNDAY "POP" CONCERT.

This Sunday afternoon, January 30th, at Kohler & Chase Hall, O'Farrell street, above Grant avenue, the first of Will Greenbaum's Sunday "Pop" concerts will be given, the performers being the Lyric String Quartet, composed of Misses Mary and Dorothy Pasmore, Sallie Ehrman and Viola Furth, and Mrs. B. M. Stitch, soprano, with Miss Lydia Reinstein, accompanist. The program is a very beautiful and interesting one, and is as follows:

Quartette No. 15, B major (Mozart); Songs-Der Gang zum Liebchen, Liebestreu (Brahms); Gute Nacht, Im Herbst (Franz); Quartette Op. Posthumous, C minor (Schubert);

Presto from Quartette, Op. 13, No. 3 (Beethoven).

Seats will be on sale at Sherman, Clay & Co.'s until Saturday night and on Sunday the box office will be at the Kohler & Chase Building.

Season tickets for the entire Kohler & Chase Building. Season tickets for the entire course are \$1.00 and \$2.00, and prices for single concerts are 50c and \$1.00. The next concert will be on Sunday, February 27th, and on that occasion Edgar Stilman Kelly's "Quintette" will be played for the first time in this city, with Mr. Frederic M. Biggerstaff at the piano.

THE SCHUMANN-HEINK CONCERTS.

Mail orders will now be accepted for the concerts of that wonderful artist, Mme. Schumann-Heink. The concerts will be given at the Garrick Theatre on Sunday afternoon, February 13th, and Thursday night, February 17th, and a special farewell program will be arranged for Sunday afternoon, February 20th. As usual, the Schumann-Heink programs will be remarkable, and at the opening concert she will sing five great operatic scenes or arias as follows: "Recitative and Aria" from the opera "Titus," by Mozart; "Aria" from "Samson and Delilah" (Saint-Saens); "Waltraute Scene" from "Gotterdamerung" (Wagner); "Ah. Mon Fils!" and also the great "Prison Scene" from Meyerbeer's "Le Prophet." Besides this thore will be groupe of some by Schubert Level. sides this, there will be groups of songs by Schubert, Loewe, Richard Strauss, and a novelty by Felix Weingartner, besides a group by American composers such as Chadwick, Nevin, Carrie Jacobs, Bond and Rudolph Ganz. On Thursday night another great program will be given, including groups by Schubert, Brahms and Richard Strauss, and some novelties by Max Reger, Richard Sahla and L. Stein, never before

given in this city.

Seats for the Schumann-Heink engagement will be \$2.50, \$2.00, \$1.50 and \$1.00, and box seats \$3.00. All mail orders should be addressed to Will. L. Greenbaum at Sherman, Clay & Co.'s, where the box office to the public opens Wednesday, February 9th. Mail orders will be filled in order of their receipt and must be accompanied by check or money order. Special attention to out-of-town orders. On Friday afternoon, February 18th, Schumann-Heink will sing at Ye Liberty Playhouse, Oakland, repeating the stunning program of the opening concert in San Francisco. For this event mail orders should be addressed to Ye Liberty Playhouse, Oakland.



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(Continued from Page 13.)

difficulties that must have cost considerable patience to govern with that ease which was apparent on this occasion. This work is of rather a fickle character and does not come as close to the works of the old masters of chamber music as the Saint-Saens. Somehow there is here an element of breeziness and even superficiality not exactly in accord with the more severe school of chamber music composition. after all Sinding is one of the most commanding figures of modern musical literature, and his work so exceedingly well played by the Mansfeldt-De Grassi-Villalpando Trio proved not only an instructive, but a most enjoyable musical composition.

As a sort of an alloy to the two modern works there was introduced as an intermediary number, Bach's old reliable Chaconne. Only a student of the violin really appreciates the terrifice technical demands which this work makes upon the player. And if it is added that these well-thought out and purposely-made intricate technical accrobatics must be played with an absolute ease in order to secure therefrom as much musical value as possible, the reader will have an idea how difficult a task a soloist creates for himself when he choses this work as a bravura declamation. I have had in the past little opportunity to judge Signor de Grassi's virtuosity. Indeed, nearly at every occasion I have listened to him he labored under more or less evident disadvantages. But on Trio acquitted themselves with great credit to the profession, and those who listened to their praiseworthy interpretation will surely see to it that the remaining concerts will be attended by everyone interested in the exposition of real classical music. The next concert will take place in February, and will include the Dvorak trio "Dumky" and the Smetana G minor trio. The soloist will be Maurice Anger, a young tenor who arrived here recently, who will sing four Bohemian Everyone who has the musical welfare of this city at heart should show his appreciation of this trio by attending himself, as well as bring several friends. No one will regret attending these events.

A REMARKABLE CONTRALTO VOICE.

Every now and then gratifying information reaches America that one of her native daughters has endeared herself to the affections of the German people. Quite often the information thus received is exaggerated, but now and then it is based upon actual facts. One of these reliable bits of information has now reached this country in regard to Alice Sovereign of Rockford, Ills., who is the possessor of a truly phenomenal contralto, that extends over a range of not less than three octaves. Besides this wonderful vocal organ, Miss Sovereign has been recognized as a remarkably beautiful young woman, whose personal charms add much to her artistic accomplish-



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this occasion he seemed to be himself and no doubt the general atmosphere of the surroundings, the pure musical environment and the inspirational beauty of the chamber music compositions combined to bring out all the efficiency of this exceedingly skillful musician. He mastered all the technical obstacles of the work with astonishing ease and fluency. He imbued the dryest contrapuntal passages with a most graceful turn of sentiment. He secured a very broad and majestic tone in those parts of the work that demand a dignified and soulful majesty of breadth, and he revealed all those artistic perquisities that justify the application of the title artist. Signor de Grassi deserves the highest endorsement for his scholarly reading of the Bach Chaconne.

The three members of the Mansfeldt-De Grassi-Villalpando

voice, which exhibits a pliancy and a resonance exceedingly rare in the world of music.

During a concert tour in Denmark the Copenhagen papers stated that there was no other voice like Miss Sovereign's on that side of the Atlantic. She appeared as Erda at the Opera in Frankfurt-on-the-Maine, with enviable success, and she also met with gratifying triumphs in Nurnberg and Berlin. She possesses an abundance of genuine artistic temperament, and thanks to her rapidly growing reputation she has received not less than twenty offers for operatic appearances during the next season. Everyone of authority who has heard her in Germany predicts a most brilliant future for this fortunate and exceedingly gifted young American beauty.

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Note-The Pacific Coast Musical Review has been increased to 24 pages, which size will occasionally be augmented to 32 pages. This enables the management to add several new departments. The threatrical department occupies two full pages, and contains straightforward, unbiased and honest reviews of every theatrical performance of merit in San Francisco. These critical opinions, which are not controlled by the business office, will serve as a guide to our readers in Oakland, Los Angeles, Portland and Seattle, and all interior cities of the Pacific Coast, in case these cities should be visited by companies first appearing in San Francisco.

Besides this reliable theatrical department, the Pacific Coast Musical Review contains a page of late European news, and a page of the most important musical news from leading Eastern centers. The Los Angeles, Oakland, Berkeley and Alameda departments are continued as usual, while more attention is being paid this season to Portland and Seattle.

In this 24-page issue advertising pages will be limited to 12 pages, and anyone applying for space after these 12 pages are filled must wait until a vacancy occurs. Special advertising rates can only be secured by those who keep their advertisement in these columns during the entire year. Those who desire to withdraw their advertisement during the two summer months must consent to pay a higher rate. Rates on this page will be IN CASE OF ANNUAL CONTRACTS: One inch, \$1.00; one-half inch, 50c, and "Musical Directory," 25 cents per issue.

MUSIC IN SEATTLE

Seattle, Wash., January 19, 1910.

A very interesting concert was given by the Columbia College of Music at the close of last year. It is very rarely that one hears classic solos from clarionet or popular ones from the oboe. The one by Brahms was very enjoyable and interesting from the classic point of view. The program was:

Sonate for violin and piano (F. W. Rust), Mr. and Mrs.

Donner; Oboe solo—Faust Fantasie (transcription by E. Sabon), Mr. Masino; piano soli—(a) Impromptu, A flat (Chopin), (b) Berceuse (Chopin), (c) Scherzino (Hadley), (d) Rhapsodie No. 6 (request), (Liszt), Mr. Dimond; violin soli—(a) Romance in F (Beethoven), (b) Dance of the Gnats (Donner), Mr. Donner; Sonate for clarinet and piano, Op 120 (Brahms), Mon. Lagourgue and Mr. Dimond.

An interesting fortnightly series of four musical lectures has been programed for February and March, the first to take place at the residence of Mrs. Thomas Burke, Wednesday, February 2d, at 10:30 a. m., the subject to be "A Group of German Poets and Their Interpreters in Music." sketches will be read by Mrs. Tytler and illustrated by Mr. Bentley Nicholson. The others, matinees, have been dated as follows: February 16, at the residence of Mrs. Frederick Bausman, subject, "The Neo-French School in Poetry and Song;" March 2, at the residence of Mrs. Eliza Ferry Leary, subject, "Some American Composers of To-day.

The subject on March 16th will be "Master Songs From the Literature of Various Countries." It is not yet determined

where this fourth matinee will be held.

4 The third sacred song concert and organ recital will be given in the First Baptist Church at Broadway and Columbia

street, at 3:30 this afternoon, by Mr. Thomas Ryan and J. Hamilton Howe. The program is as follows:

Offertory in C (Thayer), J. Hamilton Howe; (a) "Ave Maria" (Gounod), (b) "The Lord Be Merciful" (Bartlett), Miss Clare Kelly; Reading, "The Marks of Time," Mrs. Adelmiss Ciare Kelly; Reading, "The Marks of Time," Mrs. Adeline Ayvord (with organ accompaniment by Mr. Howe); "Improvisation" (J. Hamilton Howe), J. Hamilton Howe; (a) "The Good Shephard" (Barri), (b) Entreat Me Not to Leave Thee (Gounod), Miss Pauline Turner; (a) Adagio (Ries), (b) "Elegie" (Franconier), Harry J. Aronson, violinist; "Lead Kindly Light" (Dr. D. Protheroe), Thomas Ryan, basso cantante; Postlude in G (Whitney), J. Hamilton Howe. Mrs. H. M. Hug was the accompanist.

Mme. Edith Moxom Gray and Mad. Clary were the features of the Ralston Glee Club concert held in the Boylston Avenue Unitarian Church Wednesday evening. The program

in full follows:

in full follows:
"On the Sea" (Buck), The Ralston Glee Club; "Ah Q'uel Giorna" (Rossini), Mme. Mary Louise Clary; "Timbuctoo" (Geible), The Ralston Glee Club; (a) "Des Ahends," (b) "Aufschwung," (c) "Warum" (Schumann); Mme. Edith Moxom Gray; "The Nun of Nidaros" (Protheroe), The Ralston Glee Club; "Crossing the Bar" (Parks), The Ralston Glee Club; (a) "In the Moonlight," (b) "Autumn" (Eugene Haile), Mme. Mary Louise Clark; "The Wedding of Shon MacLean" (Patterson), The Ralston Glee Club; (a) "Prelude in C." (b) "Scherzo in B minor" (Chopin), Mme. Edith Moxom Gray; "Ye Banks and Braes o' Bonny Doon" (Vogrich), The Ralston Glee Club.

This club is filling the roll that the Loring Club has filled for so many years in San Francisco.

Here is one of the programs of the Ladies' Musical Club, which has done such grand work here for many years:

A Story of Victory Over Self, told in Winter Songs of Franz Schubert: I .- The rejected one tells his story as he departs Schubert: I.—The rejected one tells his story as he departs in the storm, likening his hopes to the last leaf on the tree, which he names for his love; (a) "Good Night," (b) "Frozen Tears," (c) "Last Hope," Mr. John Milligan. II.—He compares his own state of mind to a stormy morning, and reproaches his lost love by likening her to a frozen river; (a) "Stormy Morning," (b) "Frozen River," Mrs. B. A. Robb. III.—He becomes desperate with thoughts of hallucination. self pity and suicide; (a) "Illusion," (b) "Solitude," (c) "Will o' the Wisp," Mr. Frederick Graham, IV.—In calmer mood he dreams of spring and old familiar objects; (a) "Spring Dreams," (b) "Linden Tree," Mrs. Romayne Jansen. V.—Realizing his selfishness, he sees and resigns himself to a better way; "The Guide Post," Mrs. Robb, Mrs. Jansen, Mr. Milligan, Mr. Graham. VI.—He perceives an object lesson; "Organ Grinder," Mrs. Robb. VII.—"Victory and Freedom," "Courage," Mrs. Robb, Mrs. Jansen, Mr. Milligan, Mr. Graham. Quartets arranged from Schubert's songs of the same name hy Mary Carr Moore. Accompanist Miss Ethel Myer.

by Mary Carr Moore. Accompanist, Miss Ethel Myer.

JAS. HAMILTON HOWE.

ANN TASKER'S EASTERN TRIUMPHS.

Ann Tasker, who is so well known to the theatre-going public of this vicinity, and who owes her training to Paul Steindorff, is still conquering for herself renewed victories in the East. Among the latest criticism received about her at this office is the following one:

"To come across a lovely young girl with great charm, decided comedy talent, a capital of cleverness in dancing, flirting and beguiling is a rare delight in musical comedy, and when these gifts are topped off by a fine soprano voice, well trained and delicious in quality, there is joy enough for an evening anyhow, no matter what the whole has to suffer from a book writer. Ann Tasker blossoms upon the unresponsive clods of "The Air King" like a snow flower. She is youthful, bright and pretty to begin with, and her voice is surprisingly lovely, and she uses it delightfully. Mr. Hubbell has not been ungenerous in making beautiful songs for this welcome brightener of the prosaic path of musical comedy, and Miss Tasker's successes in the several dances, songs and comedy scenes belonging to the role of "Polly Hart," are worth applauding with the splendid pictures, wonderful mechanical triumphs and the blaze of handsome girls dressed with elegance and

This criticism appears in a Chicago paper, in which city "The Air King" was presented at the Colonial Theatre on November 28th last. The critic, by the name of Amy Leslie, is a severe writer, who calls the book of Harry B. Smith "wretched." It is therefore a most gratifying proposition to Misc Tasker to receive such writer a such particular hands. Miss Tasker to receive such praise at such particular hands.

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SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE

THE ONLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XVII. No. 19

SAN FRANCISCO, SATURDAY, FEBRUARY 5, 1910

PRICE 10 CENTS

Schumann-Heink is Coming

E cannot find sufficient words to express to our readers the immense benefit to be derived from attending the forthcoming Schumann-Heink concerts. The possessor of a wonderful contralto voice, ot tremendous range and charm, the savant of delightful intelectual capacity, this remarkable genius occupies a most enviable position in the world of music today. To miss hearing her is to criminally neglect a brilliant opportunity to delve deeply into the mysterious beauties of vocal art and thus make life brighter and happier. It is therefore our sincere hope that every concert of Schumann-Heink will be completely sold out in order that we may stand before the musical world as genuine subjects of a Queen of Song. Therefore do not forget to remember the following dates: Sunday afternoon, February 13th and Thursday evening, February 17th, at the Garrick Theatre, and Sunday afternoon, February 20th, at Dreamland Rink. On Friday afternoon, February 18th at Ye Liberty Theatre, Oakland.

ALFRED METZGER

Editor Pacific Coast Musical Review.



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MUSICAL CALENDAR

Teresa CarrenoFeb. 3 and 6
Madame Schumann-Heink
Mansfeldt-De Grassi-Villalpando TrioFeb. 17, Mar. 17
Lyric Quartet "Pop" ConcertFeb. 27
Myrtle Elvin (Pianiste)
Mme. Tilly Koenen (the famous Dutch contralto) March
Maud PowellApril
Flonzaley Quartet (in Chamber Music)April
Damrosch Symphony Orchestra and Isadora DuncanMay

THE SCHUMANN-HEINK CONCERTS.



URING the last eight or nine years of its slow but sure growth, the Pacific Coast Musical Review has frequently endeavored to propound the significance of various musical problems that combine to create a more solid and a more dignified attitude on the part of the profession, the amateurs and the laymen toward the at-

tainment of a more definite atmosphere of artistic culture. One of these problems discussed in these columns, and which now and then we shall be compelled to take up as necessity demands, is the dignified attitude of members of the profession toward one another in order to gain the respect of the public, and the other, which we desire to deal with at this time, is the absolute necessity of the recognition of musical standards by which to judge artistic efficiency. Indeed, we do not hesitate to assert positively that the entire safety and permanence of musical education depends mostly upon these two problems, namely, re-

spect toward the teacher and admiration for the great artist. And if at any time either one should be assailed with any danger of causing doubt in the mind of the people, the entire scheme of musical culture and musical education will collapse like a house of cards fanned by a breeze.

Today we will content ourselves by dealing principally with the necessity of inspiring in the minds of the people a deep and lasting admiration for all that is great in art. The art and science of music can not have any bitterer enemies than the arrogant fault finders who, by reason of some unfortunate accident, are enabled to wield a journalistic pen and are permitted to spread their ignorant ideas before a puzzled people. We do not desire to deny anyone the privilege of expressing an opinion regarding the efficiency of an artist. Every man, woman or child should, according to our view of things, be permitted to express them selves freely and fearlessly regarding their ideas of things artistic. But we certainly claim without restriction that no person should be permitted to publish in a widely circulated journal any opinion either favorable or unfavorable to a performer unless reasons are given for such opinion, faults and virtues are pointed out distinctly, and in the event of unfavorable criticism suggestions are presented which aid the performer in his desire to improve in case the writer gives evidence of his intellectual powers. Daily newspapers commit an inexcusable crime toward the public by permitting irresponsible and superficially educated critics to soil their columns with banal and idiotic opinions that do not intelligently point out artistic virtues or vices and suggest improvements as a guiding star for the performer, who has no defense against slander.

The musical world, if it desires to exist, must have certain standards by which to judge efficiency of ar tistic endeavor. It is as necessary for a critic to intelligently point out the virtues of a great artist as it is to point out the vices of an inferior performer, and the reader must gain instruction by the enumeration of artistic virtues just as much as he should add to his knowledge by the intelligent exposition of faulty artistic works. And unless a writer in a daily paper possesses this talent he has absolutely no right to be employed as a critic. All this is preliminary to our desire to call to the attention of our readers a particularly great artist who is about to visit us within a week or two. We refer to the incomparable prima donna contralto, Madame Ernestine Schumann-Heink, who occupies perhaps the most unique position in the world of music. Here indeed is an example worthy of emulation, an artist of whose exceedingly well developed intellectual powers every student of the vocal art is able to learn a lesson. And we devote this editorial space to the advent of Schumann-Heink so early before her San Francisco visit, because we want every reader of this paper to make up his or her mind to be sure and attend the Schumann-Heink concerts, inasmuch as they represent a certain type of musical instruction which can not be obtained from any other vocal artist before the musical world today.

The true significance of the art of song is but thoroughly comprehended by very few people. Indeed it is very difficult to explain the intricacies of the art by mere words. The only manner by which to infuse the significance of genuine vocal art into the minds of

the intelligent listener is by illustration or, in other words, by listening to great artists. A true musician, and one really worthy of solving the inner problems of the art, should not restrict himself to one particular phase of musical interpretation. An instrumentalist should hear vocalists and a vocalist should listen to instrumentalists. Only in this manner may a broad musical education be achieved, and only in this manner may the mind be endowed with the necessary pliancy to gain breadth and liberality of spirit. Every great artist who appears is able to teach a great lesson, and that student who does not willingly take advantage of the opportunity to study this great lesson will never make a genuine musician, and in this statement we do not desire to make any restrictions. Madame Schumann-Heink represents a truly great artist of the purest type, and we can not urge our readers too strenuously to be sure and listen to this wonderful singer, who is now at the very zenith of her remarkable brilliancy, and learn a lesson of musical interpretation and inspiration which, according to the law of artistic individuality, no other great artist can demonstrate in exactly the same manner as she does.

We have heard Schumann-Heink sing often enough to know of what tremendous benefit her visit to this city will be to every student of music, be he an instrumentalist or a vocalist. The human voice is the most perfect vehicle of emotional expression that a wise creator has seen fit to bless humanity with. Singing, if it is performed according to the severest rules of the art, is one of the most elevating experiences in this world. We have great artists who possess wonderful vocal organs, but who lack the necessary technical facility. We have great artists who possess both technical facility and voice without the intensity of dramatic temperament. We have great artists who possess the intensity of dramatic temperament without the purity and pliancy of he voice. All of these are necessary to the general scheme of artistic missionary work. But we have very, very few great artists who combine the beauty of the voice with the intensity of dramatic temperament in such a degree as Schumann-Heink possesses it, and for this reason the visit of such artists are so rare and so difficult to secure that whenever they happen the entire commun ity should turn out and pay homage to a genuine Queen of Song, whose scepter should rule without hindrance forever.

San Francisco has ever shown itself appreciative of the powers of genius. And we therefore may say that we have full confidence in the musical culture and taste of San Francisco to do honor to Schumann-Heink when she visits this city. No eulogies are too great, no adjectives are too extravagant to describe here the greatness of this remarkable apostle of art, and so we will leave all the detailed accounts of her genius until after the first concert. But we expect of the musical public of San Francisco such a storming of the box office that it will represent a new record in concert attendance in a city which has long been famed for its affection toward all that is truly great in music.

Many complaints are being made throughout the country by theatre and concert managers about business this year. One whose popularity has not only held its own, but has shown an immense increase, is Madame Schumann-Heink, who is enjoying the most wonderful successes everywhere, and who is singing to nothing but capacity houses. The S. R. O. sign is working overtime with her.



FIRST SUNDAY "POP" CONCERT-The Lyric Quartet, under the direction of Will. L. Greenbaum, gave the first of a series of three Sunday "Pop" concerts at Kohler & Chase Hall last Sunday afternoon in the presence of a large and delighted audience. San Francisco has had an opportunity to listen to quite a number of chamber music concerts. The organizations giving these concerts consisted principally of older artists and possibly of musicians having experienced more routine than the members of the Lyric Quartet, but we have never heard an organization of resident musicians presenting the more severe chamber music works who exhibited a finer spontaneity of ensemble effect and a better balanced unity of phrasing than was noted at this recent concert. It would perhaps be unjust to contend that the Lyric Quartet contained more efficient chamber music players, but it is not beyond the confines of actual fact to maintain that the four members of the Lyric Quartet are more in harmony with one another than the four members of the chamer music quartets of local origin, whose work we have watched during the last ten years.

And there is a very good reason for this state of affairs. As a rule, a chamber music quartet is organized with four professional musicians who are compelled to earn their livelihood in a cafe or a restaurant, and consequently their time is so well occupied that regular and tedious rehearsals are out of the question. Furthermore, the class of music played at most cafes, restaurants or theatres is not likely to strengthen any refinement of interpretation. Musicians thus hampered by being forced to play music which they must despise become so saturated with the indifference engendered by routine work that the finer phases of classic music does not lend itself easily to their otherwise musically vulgar environment. Furthermore, we have frequently noticed that a quartet of professional musicians contained either one or two soloist who are so accustomed to play with the assurance of a soloist that it is absolutely impossible for them to subordinate themselves to the equality of united efforts.

In this manner there is apparent in a chamber music quartet, no matter how efficient its integral members may be, a certain lack of balance and conflicting regularity of spontaneous efforts that is decidedly detrimental to the ensemble effect of the organization. And in this particular respect the Lyric Quartet is superior to nearly every professional chamher music quartet we have heard in this city. musicians of rather youthful age and a brief experience in the world's musical activities, the members of this organization have solely and exclusively concentrated their energies toward the study of the chamber music works. learned to comprehend the necessity of eliminating all personal display and subordinating the same to the effect of ensemble playing. In this manner the Lyric Quartet has carefully trained itself to play like one individual-with the same volume of tone, with the same character of phrasing and with the same comprehension of the inner meaning of the composition. Consequently we reach the conclusion that four musicians playing with the understanding of one indifour inusicians playing with vidual will naturally effect the same performance as one individual would. We thus obtain the most essential feature of chamber music recital, namely, the rendition of a work written for four instruments in a manner to represent in effect the work of one instrument. And herein the Lyric Quartet, as we have stated before, has given us more satisfaction than any other chamber music quartet we have heard in San Francisco by resident musicians.

In making this statement we do not mean to contend that musicians who have attempted to give chamber music recitals are less competent than the members of the Lyric Quartet. We desire to maintain that they have not been favored with the conditions that made it possible for the four members of the Lyric Quartet to play like one individual. The program could not have been chosen with greater care.

The Mozart Quartet, No. 15, in B major, the Schubert Posthumous C minor Quartet, and the presto movement from the Beethoven, op. 18, No. 3, combined to make one of the most enjoyable affairs it has been our pleasure to witness. These works are so well known to the musicians who read this parer that it would be superfluous to describe them at this Suffice it to say, that the Lyric Quartet played them with that thorough comprehension of their refined artistic value and applied to them the flexibility of graceful phrasing that is necessary for an intelligent reading of such works. The members of the Lyric Quartet are: Miss Mary Pasmore, violin; Miss Sallie Ehrman, violin; Miss Viola Furth, viola, and Miss Dorothy Pasmore, violoncello. It would be unjust to give anyone of these musicians preference over the other. They acquitted themselves equally creditably of their difficult tasks, and they are entitled to the congratulations of all those who enjoyed their work. Manager Greenbaum has no reason to feel dissatisfied with the opening of his chamber music season.

The soloist of this occasion was Mrs. B. M. Stich, who sang two Brahms songs: "Der Gang zum Liebchen" and "Liebestreu," and two Franz songs, "Gute Nacht" and "Im Herbst." Serious students of the art of song realize that the German Lied requires as intelligent an interpretation of the words as it does of the music, and unless a vocalist realizes this fact to a sufficient degree so as to act upon this rule, there is no hope for his or her musical salvation. It was gratifying to note in Mrs. Stich's work this decided trait of giving a most intellectual idea of the poetry as well as the music of the songs she rendered. The singer's voice, while not exactly a pure dramatic soprano, still possesses certain qualities that might justify one to class it as such, and one of the reasons is an occasional strident tone quality, which should not be mistaken for a defect in the voice, but purely and simply for a characteristic of a dramatic soprano. It is a healthy voice, that lends itself very easily to the exposition of the German Lied, and which, with the skill exhibited by Mrs. Stich, is capable of exceedingly artistic revelations. We have heard Mrs. Stich a number of years ago, and can not fail to note that some time since we heard her she has undergone a course of coaching which certainly has been responsible for a wonderful improvement in her work. Whoever it was that coached her, is a musician of no mean ability.

The second concert will take place at Kohler & Chase Hall on Sunday afternoon, February 27th. F. M. Biggerstaff and the quartet will play Edgar Stillman Kelly's Quintet for piano and strings. Mr. Kelly is an American composer who has made a big name for himself in Germany. We have now in San Francisco a center of the American Music Society, which is organized for the purpose of encouraging American composers. The attendance of members of this society at the next "Pop" concert will show whether or not they are sincere in their proclamations of intentions regarding American composers. We shall return to this subject later. Miss Lydia Reinstein accompanied the songs of Mrs. Stich and proved herself an exceedingly refined and musicianly player.

ALFRED METZGER.

TERESA CARRENO'S LAST CONCERT.

The last Carreno concert will be given this Sunday afternoon, February 6th, at the Garrick Theatre. Carreno has
for many years been ranked among the first pianists of the
world, and she has certainly deserved this recognition.
Everything that a pianist should know and every quality
one should possess are exemplified in the playing of this
"Valkyrie of the Piano." No student can afford to miss hearing her, and no teacher but who will be the gainer by attending a Carreno concert.

ing a Carreno concert.

The program for this event is a most interesting and important one. Bach's tremendous "Chromatic Fantasie and Fugue" will be the opening number. This will be followed by the too seldom heard Beethoven "Sonata," Op. 109. A group of Chopin works will include the "Nocturne," Op. 13, "Fantasie Polonaise," Op 61, and "Waltz," Op 42. Then the artist will play a group by her favorite pupil, the lamented genius, Edward MacDowell, consisting of his "Barcarolle," Op. 33, "Witches Dance" and "Etude de Concert."

Then will come the unusual feature of the program. Mme.

Then will come the unusual feature of the program. Mmc. Carreno, with the assistance of our own talented quartet of Native Daughters, the Lyric String Quartet, will play Schumann's Quintette, Op 44. In this work we hear the great romanticist at his very best. He is one of the few composers who knew how to blend the pianoforte part with the strings, and the themes in the work are of surpassing loveliness. The piano part is as effective as that of a Concerto, and the

strings have their full quota of beauty to interpret. It should be a notable performance. Furthermore, it will be a red letter day in the lives of the four young ladies to whom Manager Will. Greenbaum has given this opportunity. Seats will be on sale at the theatre after 9:30 a. m., and phone orders will receive careful attention. General admission will be \$1.00.

THE SCHUMANN-HEINK CONCERTS.

The sale of seats for the Schumann-Heink concerts will open next Wednesday morning, February 9th, at Sherman, Clay & Co.'s. Mail orders, accompanied by check or money order, will receive most careful attention. Address such orders to Will. L. Greenbaum, care of Sherman, Clay & Co., Sutter and Kearny street, San Francisco, Cal.

The concerts will be given at the Garrick Theatre, which has been beautifully redecorated and a heating plant installed, on Sunday afternoon, February 13th, Thursday night, February 17th, and Sunday afternoon, February 20th. In case the demand warrants it, the final concert will be changed to Dreamland Rink, as the theatre will most likely be too small to accommodate the throngs that will want to hear the world's most popular song-bird. Complete programs may be secured at Sherman, Clay & Co.'s store.

secured at Sherman, Clay & Co.'s store.

On Friday afternoon, February 18th, the artist sings in Oakland at Ye Liberty Playhouse, and for this event seats must be ordered at that theatre, where the sale of seats will open Monday, February 14th. To miss hearing Schumann-Heink is to miss one of the great opportunities of a lifetime.

THE PHILHARMONIC ORCHESTRA.

Of more than the usual amount of interest to the musical world of this city is the reorganization of the "Philharmonic Society" of San Francisco. This is the oldest institution of its kind in this city, having started thirty years ago under the name of the "Orchestral Union" with Mr. Wm. Toepke as director, and a few years later changing the name to the present one, under the direction of Mr. Herman Brandt, until 1894, when the society secured the services of Fritz Scheel at the conclusion of the Midwinter Fair. On Mr. Scheel's departure from the city, Mr. J. H. Rosewald assumed the direction of the society until his death.

The want of a capable musical director alone kept this well known society from playing. We are pleased to announce that the securing of the services of Mr. Paul Steindorff induced some of the long-time members to reorganize this society, and the same is now permanently launched, and will hold rehearsals every Thursday evening at Kohler & Chase's Hall in the magnificent new building on O'Farrell street. At a meeting held January 13th last, the following officers were elected for the ensuing term: President, Melville S. Toplitz, vice-president, Marshall B. Wallach; treasurer, Dr. M. W. Frederick; secretary, Jesse M. Kutz; librarian, Irving M. Wilson; musical director, Paul Steindorff.

The society invites teachers to send promising pupils to the meeting place on any Thursday, where they will be welcomed, and if possible given a place in the orchestra. Future announcement will be made of the concerts.

DISTINGUISHED SUPERNUMERIES.

Wm. Rapp, Schumann-Heink's energetic and hustling manager-husband, tells the following amusing story: "Thirty ninutes from Boston I stepped into the box office of one of the concert halls in order to inquire about the evening's business. The young man gave me the information I sought and then asked about conditions on the road, and finally he blurted out: 'What talent do you carry with you besides Madame Schumann-Heink?' 'None at all,' I replied, 'except Mrs. Hoffmann, who constitutes an entire orchestra all by herself at the piano.' 'Well, well,' continued the young man, 'that's what an old gentleman claimed yesterday; but look here, on this program there are other assistants. What do these fellows have to do—Wagner, Tannhauser, Schubert and those others?''

Miss Frieda Wansner, a pupil of W. J. McCoy, gave the following ambitious program at a studio recital on Saturday afternoon, January 22d, in a most artistic manner: Harmonious Blacksmith (Handel); Sonata in A major, op. 2, No. 2 (Beethoven); Nocturne in B major, op. 32, No. 1, Etude G flat, op. 10 (Chopin); Die Lorelei (Seeling); Shadow Dance (MacDowell); Cappriccio (Grieg); March D flat (Hollaenden) Moto Perpetuo (von Weber). Two songs were charmingly rendered by Miss Muriel Williams.



Paris, January 7, 1910.

It is with difficulty at the present season to keep in touch with all the concerts going on in the busy metropolis, one is confronted at times with two attractive programs the same day. On December 26th came two interesting concerts, Colonne at the Chatelet and Lamoureux at Salle Gaveau. The program of the latter consisted of: The aria of Suzanne, Noces de Figaro, Romance of Marguerite, Damnation of Faust, sung by Mile, Marcelle Demougeot. The artiste showed to advantage the suppleness of her remarkable voice, a voice of rare beauty as well as quality. Under the baton of M. Chevillard the orchestra rendered the variations Symphoniques (C. Frank), in a masterly manner. first time at Lamoureux's we heard "La Sicilienne" from Pelleas (Debussy)-it was presented with a true modern artistic spirit by M. Faure. These few fragments orchestrated counter-balanced the great "Zarathustra" (Richard Strauss). had been long since it was heard in Paris and was enthusias tically received. It is a symphonic poem representing Nature and Humanity. This was followed by Mozart's Symphony in D (1786), concluding with the prelude of Tristan (Wagner). The program at Colonne's included such names as Delmas and Breval from the Grand Opera, Diemer, Casella from the Conservatoire of Music, Vincent d'Indy from the "Schola Cantorium." Selections from Mendelssohn, Wagner, Bach and Beethoven were rendered with the assistance of these artists with a large orchestra. Hasselmans concert proved to be a and a large orchestra.

Hasselmans concert proved to be a great success. The public had a good opportunity to compare two symphones written in France fifty years part. I refer to the third symphony of Saint-Saens and the Symphonie Fantastique of Berlioz. The latter composition is remarkable for its orchestral science, and the power of its dramatic sentiment, while the former symphony is a solid axis around which all the details are attacked with marvelous skill, a style entirely different from Berlioz. Our master Al, Guilmant presided at the organ and displayed his remarkable talent in two of Bach's fugues. Among the other numbers on the program were: Romance ni G (Beethoven), Rondo capricioso (Saint-Saens), Chant d'amour (Walkyrie), Chant de la Forge (Siegfried), concluding with Marche Hongroise of Recoszy.

On January 8th and 10th the Societe Nationale de Musique will give an interesting program. Trio (for piano, violin, cello), (A. de Castillon); two lyric numbers (C. Debussy) Poeme des Montagnes (Vincent d'Indy); four melodies (Chas. Bordes); Eritance (Albeniz); Suite Basque (for flute and string quartet), (C. Bordes). It will be the 365th concert given by the association.

The second concert of the J. S. Bach Society took place at Saile Gaveau. The program was exclusively J. S. Bach. To give as much as possible a concert of that epoch the orchestra was carefully reduced to suit the compositions of the great master. Among the numbers was the well known Concerto for flute, Hautbois, Viole d'amour, Viole de gamba, which made a charming effect of the ancient sonorous quality of the orchestra.

The recital given by Edouard Risler was devoted to Liszt and was the occasion of the eminent artist's new success. He received an ovation after the variations on a theme of Bach, Sonata dedicated to Schumann. He terminated his recital with Etude D flat and Polonaise in E major.

The first concert of the British Concerts Society will be given at Salle Erard January 14th. Sonata for piano (B. Dale); Melodies of Elgar, Quilter, Somerwell (Ronald and Batti); Sonata for piano and viola (Y. Bown). The next concert will be February 7th. The program will consist of:

Trio (A. Bax); Melodies (O'Neill and C. Scott); Quartet (B. Gardiner); piano compositions (Scott, Corder and Read); Quintet (V. Williams).

At Salle Gaveau December 24th the Christmas oratorio of Bach was rendered by a large orchestra and chorus under the direction of Vincent d'Indy. It was followed by Bach's Cantata (Wer weiss wie nahe mir mein Ende), first rendition In Paris. In fact, it was an entire Bach concert. The program Included Concerto (piano, violin, flute), Selections from Mass in B. Last, but not least, Toccata and Fugue for organ in C major, rendered by Al. Guillmant.

A. L. ARTIGUES.

MYRTLE ELVIN'S AMERICAN TRIUMPH.

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America no longer demands all its music from foreign shores. We can boast of many great artists ourselves before the public today. Such names as Eames, Garden, Farrar, Maud Powell are household words, and Myrtle Elvin can be added to the list of American artists to obtain a world-wide reputation. There are few artists who have made such strides in the musical world as this young virtuoso, who will be heard here in concert.

So great was her success last season during her western tour the requests have been many to bring her back to the coast, and the success of the tour is assured even at this early date. Miss Elvin will come to the coast after spending the early part of the season in the east, where she will appear as soloist with such well known organizations as the New York Symphony, the Philadelphia, the Pittsburg, Cincinnatti, St. Louis, Minneapolis Symphony Orchestras, and the Thomas Orchestra in Chicago. Miss Elvin recently appeared as soloist with Mr. Walter Damrosch's New York Symphony Orchestra in Chicago, and Mr. Damrosch engaged her to open her season with the orchestra in New York and is most enthusiastic in his praises of her work, and declared Miss Elvin was one of the greatest pianists before the public In staid old Boston last season The Musician styled Miss Elvin "Our American girl already a great artist. Though this beautiful American girl had been recognized and appreciated abroad, it is here in her own land that she is most proud of her triumphs. Miss Elvin is a brilliant example of the American artist who has won her laurels on her merits, with exceptional technical attainments, sound musicianship, and abundant temperament she has as steadily, though very rapidly, climbed to heights in the musical world that might be envied by those of ripe and varied experience. The two following criticisms from the Chicago papers by two of the most able musical critics we have will give a fair idea of the estimate put on Miss Elvin's art by those who know the world's great artists: "The Beethoven Concerto was read with admirable understanding and wth fine technical clarity, the Chopin Nocturne gave a glimpse of what there was of sentiment and poetic feeling in the player. Chopin Polonaise was done in a fashion truly brilliant and splendid, and the Strauss transcription was a piece of virtuoso work which only the ablest artists of the present day could duplicate. Then came the Tschaikowski Concerto-the most beautifully serious composition in the whole range of piano and orchestra literature. Miss Elvin, Mr. Stock and his men of the orchestra went at their work with a will, and the result was a performance of uncommon brilliancy and beauty."—W. H. Hubbard in the Chicago Tribune.

"Then came the Tschaikowski Concerto—in this strong and impressive composition with trying tasks in both octave and ingret technique Miss Elvin was equal to the emergencies at all times, and the fiery temperament and finished equipment swept over the difficulties in amazing fashion. The Theodore Thomas Orchestra was in fine mettle, and the players joined the audience in applauding the soloist—which was praise indeed."—Chas. E. Dixon in the Chicago Daily News.

Madame Schumann-Heink's accompanist is Mrs. Katherine Hoffman, an American product pure and simple. She is a resident of St. Paul, Minn., and has partaken of a musical education in Chicago. She saw Europe for the first time while en tour with Madame Schumann-Heink last year and is now in her third season with the diva. Madame Schumann-Heink believes that she has no superior as an accompanist. Mrs. Hoffmann restricts herself entirely to accompaniments.



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SOLE AGENTS

ORPHEUM .- The Orpheum management next week will certainly commend itself to admirers of the highest stand-"Seldoms' Venus," which will be the ard of vaudeville. headline attraction, has proven a veritable sensation in Europe and this country and is certainly the most remarkable exhibition of "living marble" in the world. It is the central figure of a series of groups, reproducing the greatest works in plastic art, of which such masterpieces as "Samson Bound," "Reaching the Winning Post" and "The Fountain" form a conspicuous part. The Five Mowatts will introduce a club juggling act which is remarkable for its precision, dexterity and rapidity. It is most aptly described as light-ning club manipulation, for the quintet pass the Indian clubs with marvelous speed. Nothing of its kind to surpass the performance of the Mowatts has ever been given in vaudeville. Kate Watson, Gus Cohen and their company, which includes three other comedians, will present a one-act pastoral called "The Hoosier Girl." In this sketch Miss Watson introduces a new character type which promises to be as popular as the "Sis Hopkins" of Rose Melville, while Gus Cohen as "Heiney" from Germany furnished a funny contrasting role. The action takes place in Indiana and is brisk, interesting and humorous.

Madame Panita, the celebrated European flute virtuoso, will be a delightful feature of the new program. She is gifted with a splendid technique and produces with ease from her instrument a soft and beautiful tone. Panitas' is extensive and varied. It includes a concerto composed by the famous flutist, Tolou, and an andante from a concerto composed by Mozart in 1788, a difficult number by Tellmertz, the suite by Godard, the sixth Concerto and the Valse Caprice by Demerssemann. Next week will be the last of Gus Edwards' "Kountry Kids," Arthur Whitelaw and Prato's Simian Cirque. It will also conclude the engagement of that splendid artist, Julius Steger, whose tre mendous success in "The Way to the Heart" is greater, if possible, than that achieved by him in "The Flith Commandment." A novel series of motion pictures will terminate the performance.

KOLB AND DILL .- Our German friends Kolb and Dill are still with us. This week they are giving a double bill; the first number is "Higgledy Piggledy." That name tells you about as much of the play (if "play" is the word) as does the play itself. You remember that other riotous nonsense "Fiddle-Dee-Dee" with which Kolb and Dill first captured the town—well, "Higgledy Piggledy" is just about as sensi-I had considerable amusement listening to a couple behind me who were trying to make it all out.

But no matter what the play is, Kolb and Dill are just as funny as they always are. The little fellow's childish delight in himself, the big fellow's disgust at him, the sudden kick in the stomach and all the other familiar Kolbandillisms seem just as funny as ever.

Whoever is responsible for the costuming of the chorus deserves a good deal of praise. Everything is fresh and attractive, and there is a military drill in which the girls are positively stunning in very pretty costumes of white and

The second part of the program is a burlesque on "The Music Master," with the little fellow as the landlady and Music Master," with the little fellow as the landlady and the big fellow as Herr Barewig. The burlesque is pretty well carried out, and there are a number of pretty bright lines in Kolb might imitate Warfield a little better, but he is mighty funny and the burlesque makes a good winder to a most enjoyable evening for anyone who likes a good hearty laugh over a lot of entertaining nonsense.

JOSEPH M. CUMMING.

Die Probe, a musical club consisting of pupils of Mrs. von Meyerinck, has resumed its regular meetings on the first and third Saturday forenoons of each month.

Dr. Saxton Pope of Watsonville has just purchased one of the Virginals exhibited at Eilers Music Co. stined to be a marked revival among music lovers of these quaint and dainty instruments, which are now being manufactured by Messrs. Chickering of Boston in a special department of their factory.

A new feature of Madame Schumann-Heink's programs since last she visited California is her adoption of a group of demand at least a portion of the program in their mother demand at least a portio nof the program in their mother tongue. How warmly these songs are received is demonstrated each evening by the great enthusiasm of the public.

SHORT ITEMS OF INTEREST.

John Levison, Aileen Frank, Madeline Frank, Carolyn Furth and George Manheim, pupils of Joan Baldwin, gave a most in teresting piano recital at California Club Hall on Saturday morning, January 22d. The teacher, as well as the pupils, have every reason to feel gratified with the success of the event.

The Musicians' Club of San Francisco has elected the following officers for the ensuing year: President, Dr. H. J. Stewart; secretary and treasurer, Johannes C. Raith; directors, H. B., Pasmore and Joseph Beringer.

William J. McCoy announces a series of illustrated lectures dealing with the history and development of the orchestral instruments and their literature. There will be twelve lectures in the course, the first one of which will take place at Sherman, Clay & Co. Recital Hall on Wednesday afternoon, February 9th, at three o'clock. Well known musicians, who are experts upon the respective instruments, have been engaged for this series. Among the soloists will be performers upon the violin, viola, 'cello, double bass, flute, oboe, English orn, clarinet, bassoon, saxophone, trumpet, cornet horn, trombone, tuba, pianoforte and organ. Excerpts from the works of standard composers will be given illustrating the mission of the various instruments in opera, symphony, quartette and solo, thus cultivating a direct acquaintanceship with their tone quality, powers and duties. Complete works for each instrument with piano accompaniment will be given, among which may be noted: Violin Sonata by Beethoven, (Cello Sonata by Strauss, Concerto for Horn by Mozart. Concerto for Oboe by Bach, Sonata for Flute by Handel, Fantasie Stuecke for Clarinet by Schumann and others. Tickets for the complete course of twelve lectures are eight dollars and may be obtained at all the music stores or at Mr. McCoy's studio, 376 Sutter street.

The Cecilian Player recital given Saturday, January 29th at Sherman, Clay & Co., Recital Hall, with Mrs. Frances Thoroughman, dramatic soprano and Frank L. Graniiss as usual at the player piano, was as follows: Germany—from Foreign Parts—(Moszkowsky); (a) Summer (Chaminade), (b) At Parting (Rogers), Mrs. Thoroughman; a few minutes with the Victrola; "Caro Mio Ben," as sung by Emilio de Gogorza, "Sweet Longings" for violin and flute, as played by Rattay and Lyons, and "Farwell Oh Earth," from Aida, as sung by Gadski and Caruso; Blue Danube Waltz—Arabesques on Themes by Schultz-Evler (Strauss), Cecilian Player Piano; Four Indian Love Lyrics (Woodforde-Finden), Mrs. Thoroughman; Impromptu op. 142, B major (Schubert), Welte Piano Player, as played by Paderewski.

Frank La Forge informed the editor of the Pacific Coast Musical Review that he has heard Albert Cohn of Oakland play since he began his studies with Leschetitzky in Vienna, and noted remarkable progress in that young pianist's work. Leschetitzy spoke in the highest terms to Mr. La Forge about this Oakland pianist, and assured him that the young musician possessed unusual talent. Both Mr. La Forge and Leschetitzky expect a brilliant future for the ambitious young aspirant for pianistic honors.

Herman Perlet, the distinguished orchestral leader and teacher, whose exceedingly clever Christmas Jinks made such an impression at the Bohemian Club, received recently a letter from Gustav Becker, the famous New York piano pedagogue and lecturer, which contained the following interesting lines: "I must begin to get the program ready for the New York State Music Teachers Convention next June, and already I am deluged with circulars, letters and offers in person to let them sing, play and lecture. I wish you were here to help me in it. How I would like to have you direct the oratorio and orchestral concert they want to have." The above remarks demonstrate that Mr. Perlet is regarded as one of the most efficient orchestral and choral directors in America, and it is surprising to us that his presence in San Francisco has not been more utilized by those who are sadly in need of the services of an efficient and authoritative orchestral and choral leader. We need musicians like Mr. Perlet very badly on this coast, and every effort should be made to make their stay as pleasant and as lucrative as their reputation justifies. We sincerely hope that Mr. Perlet, who has now resided sufficiently long in our midst to be one of us, will be even more prominently associated with public affairs in the future than he has in the past year.



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Schumann-Heink in San Francisco at the Garrick Theatre, Sunday Afternoon, February 13th, Thursday Evening, February 17th and at Dreamland Rink, Sunday Afternoon, February 20th.

Schumann-Heink in Oakland at Ye Liberty Playhouse Friday Afternoon, February 18th

MUSIC IN SACRAMENTO

Sacramento, January 21st.

The Saturday Club ushered 1910 in with a most interesting program on "The Faust Legend in Music." Mrs. Purnell. who prepared a most capable analysis of the legend and the many composers who have been inspired by it, surprised many by showing the number of settings it had received. The program contained: Faust Legend and Analysis, Mrs George Purnell; Piano Quartet—Faust Overture (Ludwig Spohr), Mrs. J. F. Ryan, Miss Edna Farley, Miss Margaret Harney, Miss Hazel Pritchard; Song—Margaret at the Spinning Wheel (Franz Schubert), Mrs. J. William James; Organ -Faust Overture (Robert Schumann), Mrs. George Cummings; Piano Quartet—Faust Overture (Richard Wagner). Miss Edith McDonough, Miss Edna Farley, Mrs. L. W. Ripley, Mrs. Rose Geiser; Gounod's Faust: Kermesse (Gounod-Saint Saens), Mrs. Horace Brown; Song—Dio possente (Even Bravest Hearts May Swell), Mr. Robert Lloyd; Song—The Calf of Gold, Mr. Alexander Cameron; Plano—Faust Waltz Call of Gold, Mr. Mexadaer Calleton, Flank Factor (Gounod-Liszt), Miss Irma Filcher; Song—Flower Song, Mrs. Lucien Caen; Song—Jewel Song, Mrs. Lillian Palmer Willis: Soldier's Chorus—Prison Scene, Mrs. Willis, Messrs. Lloyd and Longbotham.

The Golden Gate Quartet furnish the program for to morrow's meeting. This quartet includes Frank Onslow, first tenor; Carl Anderson, second tenor; John de P. Teller, bari tenor; Carl Anderson, second tenor; John de P. Teller, bari tone; Henry G. Perry, basso, and will give: Song of the Sea (C. Harford Lloyd), Quartet; Evensong (Blumenthal), Mr. Onslow: A Spring Madrigal (Wallace A. Sabin), words by S. Homer Henley, Quartet; Die Vatergruft (Liszt), Polly Willis (Dr. Arms), Mr. Perry; Of A' the Airts the Wind Can Blaw (Shore), This Pleasant Month of Maie (Beale), Old English, Quartet; The Passage Birds' Farewell (Hildach), Messrs. Anderson and Perry; Dreamland (Storch), Quartet; Spirito Gentil (La Favorita), (Donizetti), Murmuring Freezes (Lengent) Gentil (La Favorita), (Donizetti), Murmuring Breezes (Jensen), Mr. Anderson; By Celia's Arbor (Horsley), Quartet; Benediction of the Alps (Beldamus), Quartet.

On Wednesday night, January 26th, at the Clunie, Horatio Connell, who comes highly recommended, the English press according him especially flattering notices, will give the following program: Group I-The Ready Swain is Gathering Towing program: Group 1—The Ready Swain is dathering Now (Seasons), (Haydn), 1722-1809; Der Kuss, In Questa Tomba Oscura (Beethoven), 1770-1827; Lascia Amor (Handel) 1685-1759. Group II—An Die Thuere Will Ich Schleichen, Ich Grolle Nicht (Schumann), 1810-1856; Auf Deta Schiffe, Die Mainacht, Roeslein Dreie (Brahms), 1833-1897. Group III—Aria: Eugene Onigen (Tschaikowsky); Erlkoenig, Tom, the Rhymer (Loewe), 1796-1869; I Went Far and Cold. Of Troubles Know I None (H. Farjeon). Group V.—Cucul ain's Enchantment, Raindrops (M. Mayer); Helen, Thy ain's Enchantment, Raindrops (M. Mayer); Helen, Thy Beauty is To Me (Bertram Shapleigh); The North Has My Heart (Howard Fischer). His accompanist will be Albert I. Elkus. This is also a Saturday Club recital.

The meeting following this will be devoted to American composers. This will hereafter be a yearly feature of this club. De Grassi, the violinist, will follow, and then Tilly Koenen. In the meantime, however, Mr. Behymer of Los Angeles is showing faith in the musical public of our city by bringing Schumann-Heink. She will sing the wonderful program appended at the Congregational Church on February 7th: Recit and Aria, Titus (Mozart); Aria, Samson and Delilah

(Saint-Saens); Waldtraute from Gotterdammerung (Wagner); Ah! mon Fils (Prophet), (Meyerbeer); Allmacht (Schubert) Fruhlingsfahrt (Schumann); Von Ewiger Liebe (Brahms); Allerseelen (Strauss); Liebeseier (Weingartner); Weigenlied (L. Stein); Rosary (Nevin); Oh, let Night Speak to Me, Danza (Chadwick); His Lullaby (Carrie Jacobs Bond); Love in a Cottage (Rudolph Ganz).

Caro Roma has been visiting friends here, and has made more friends through her talent both for song and composition.

Karl Grienauer and wife have located in Sacramento. He is pleasantly remembered for his solo work with the orchestra of the late Fritz Scheel. At the last concert of the McNeil Club, Robert Lloyd director, Mr. Grienauer created a sensational success through his broad scholarly rendition of two groups of soli for cello. The good news comes that he has formed a string quartet, which will give two concerts during the spring of the year. The members of this quartet will be -First violin, Mr. Hundhammer; second violin, Mr. Kreshover; viola, Mr. Adler; cello, Mr. Grienauer.

MRS. ALBERT ELKUS.

It would be an interesting chapter to cover the towns Madame Schumann-Heink has visited during her stay in America. In many she has sung every year. In many she has appeared several times during one season. In many did she appear where the coming of a great artist is a sensational event. And in many has she sung where no other great artist ever penetrated. What an amount of pioneering she has What enthusiasm she has aroused where art was unknown! What artistic seeds she has sown where no one dared to venture before her! What fires she has kindled wherever there was eagerness and longing for her cherished art! With it all she has had but one thought, and that was to repay a debt of gratitude toward America.

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FIRST CONGREGATIONAL CHURCH, OAKLAND.

Compositions of H. Huntington Woodman, the eminent organist and composer of Brooklyn, N. Y., were sung at the evening service of the First Congregational Church, Oakland, Sunday evening, January 30th, under the direction of the choirmaster, Alexander Stewart. This was the first of a series of services at which the choir will sing compositions of six eminent composers of church music, the others to follow being George W. Chadwick of Boston, Wallace A. Sabin of San Francisco, Dr. H. J. Stewart of San Francisco, Frederick Stevenson of Los Angeles and Horatio Parker of Yale University.

The musical selections for the first service was as follows: R. Huntington Woodman, born in Brooklyn, 1861. Since 1880 organist and choirmaster First Presbyterian Church, Brooklyn; pupil of his father, J. C. Woodman, Dudley Buck and Caesar Franck; 1894-97 music editor N. Y. Evangelist; since 1889 head of organ department Metropolitan College of Organists of N. Y.—Prelude, "Epithalamium" (organ), The Lord is My Rock (chorus), Fear Thou Not (quartet), Out of the Deep (contralto), A Song in the Night (chorus, soprano, baritone), Cantilene—G minor (organ), The selections were rendered by the chorus choir of sixty voices and the following soloists: Mrs. Grace Davis-Northrup, soprano; Mrs. Carroll Nicholson, contralto; Mr. Howard E. Pratt, tenor; Mr. H. D. Mustard, baritone; Miss Virginie de Fremry, organist.

The best move Madame Schumann-Heink ever made was to go into comic opera. The next best was to get out of it as quickly as possible. It attracted toward her the great mass of the people whether musical or not musical, and she has retained their affection ever since. It was a tremendous feat of diplomatic advertising.

To return to America in a small measure her obligations. Madame Schumann-Heink has placed upon her programs songs by American composers, with the hope that her adoption of them might prove of advantage to the composers—her new compatriots.

MUSIC IN LOS ANGELES

VON STEIN ACADEMY RECITAL.

The pupils of the Von Stein Academy of Music gave an evening of music at the Gamut Club Auditorium on Tuesday evening, January 11th, which was attended by an audience that crowded the auditorium. Nearly a thousand auditors were in attendance. Everyone who attended the event was lavish in his expressions of satisfaction, and although the Von Stein Academy has been responsible for a great many record breakers in the way of student recitals, this one surerecord breakers in the way of student recitals, this one surely eclipsed them all. As usual, there was a distribution of prizes, the first two of which wer won by Clarence Bates and Mona Newkirk, amounting to one hundred dollars each. The second prize of one hundred dollars was won by Miss Nellie Brisham and the third wire of fifth of the control of Nellie Brigham, and the third prize of fifty-five dollars was bestowed upon Miss Leanore Gress. The Los Angeles Examiner devoted nearly half a page to this event, and illustrated it with a number of portraits. The event was characterized by friends of the institution as the most triumphant success ever given by the same. Each student was compelled to play encores, and the concert extended over a period of two hours without a single person leaving before the end of the program.

The complete program was as follows: Drolleries (N. von Wilm), Miss Selma Siegelman; Simplette (Eilenberg), Miss Eleanore Gress: Chaconne (Roubier), Miss Elsa Seidel; Overture, two pianos, four hands (Nurnberg), Miss Nellie Brigham and Loretta Payson; Impromptu, F (Rene Becker), Miss Setella Van Deusen; La Bouderie (Friml), Mr. Edward Wic-kern; Scherzo (Theo. Kullak), Miss Nellie West; Rondo, D major (Mozart), Miss Loretta Payson; Polish Dance (X. Scharwenka), Miss Loretta Payson; Ballet-Scenen, Op. 302 No. 1 (Edwin Schulz), Miss Mona Newkirk and Mr. Clarence Bates; Novelettes, F (R. Schumann), Mr. Raymond Schouten; Valse A flat (Karganoff), Miss Nellie Brigham; Rondo Capriccioso (Mendelssohn), Mr. Clarence Bates; Sonata, A minor (Fr. Schubert), Miss Mona Newkirk; Scherzo, A flat major (Chopin), Rhapsodie No. 12 (Liszt), Miss Clara Russakov.

MISS GOETZ' SCHUBERT ANNIVERSARY CONCERT.

Miss Margaret Goetz, the well-known contralto soloist and teacher residing in Los Angeles, gave a Schubert anniversary concert at the First Unitarian Church of that city on Sunday afternoon, January 30th. Miss Goetz has bestowed upon this annual commemoration of the great master composer a good many years of her especial attention, and the longer Miss Goetz studies Schubert the more intense be-comes her appreciation of his works and her devotion to this annual tribute, for it represents always the perfection of a union of poetry with music. Stockhausen, Gura, Hensch-Wullner and Bispham have all been his standard bearers, and although all great singers pay homage to Schubert, none have given so many exclusive Schubert recitals as Miss Goetz has done during the last twenty years. Her repertoire covers several hundred Schubert songs.

This year nearly all the songs were sung in English. sides vocal compositions the program included chamber music, which was worthily represented by the immortal I minor Quartet. A chorus sang Schiller's great Ode to Joy, which seemed to have inspired Schubert to almost as transcendant melody as Beethoven gave us in the ninth symphony. This anniversary program of Schubert compositions assume the shape of a dedication, as no one was admitted during numbers, and this dedication to the great composer was worthy as revrence could make it. Last year the Schubert anniversary program attracted more music lovers than the Hotel Pepper could accommodate, and this year all signs pointed to "standing room only" when the concert began, as a great many musicians, students and music lovers were constantly asking for admissions. The participants

Miss Margaret Goetz, contralto; Mrs. William Miss Margaret Goetz, contrato; Mrs. William J. Klib-patrick, soprano; Mr. Abraham Miller, tenor. The Krauss String Quartet—Arnold Krauss, first violin; Oskar Seiling, second violin; Julius Bierlich, viola; Ludwig Opid, cello; Miss Laura Gregg, accompanist; Frank H. Colby, organist; and Young People's Chorus.

The program consisted of: Posthumous Quartet—B Minor, the Krauss Quartet; The Miller's Flowers, Mine (from Song Cycle by Wilhelm Mueller), The Young Nun (Craiger),

Mrs. Kirkpatrick; Trio—"Who is Sylvia?" (Shakespeare), Young People's Chorus; Faith in Spring (Uhland), "Hark! Hark! the Lark" (Shakespeare), Serenade (Rellstab), Mr. Miller; Aufenthalt (My Abode), (Rellstab), Fisher Boy's Song (Baron Schlechta), Litany (All Souls), (Jacobi), Miss Goetz; Ave Maria, March Militaire, the Krauss Quartet; The Rave (from Winterreise Cycle by Wilhelm Mueller), "Thou Art My Reace", "Lapphing and Marching", Mrs. Kirk. Peace, "Laughing and Weeping" (Rueckert), Mrs. Kirk-patrick; Duet—"The Lay of the Lark" (Werner), Mrs. Kirk-patrick and Miss Goetz; Courage (Winterreise), To Music (Schober), "Sung Upon the Waters" (Von Stollberg), Miss Goetz; Hymn to Joy (Schiller), Young People's Chorus.

On Sunday afternoon, February 27th, an American composers' song program will be given, with a talk on the American music as far back as the Colonial period.

---SCHUMANN-HEINK ENRAPTURES LOS ANGELES.

[Julian Johnson in the Los Angeles Times, January 25th] Omnipotent Schumann-Heink sang again in Simpson Auditorium last night. More than 1900 people were crowded into the dim old building, without doubt the largest audience it has held since Bryan lectured upon its rostrum two years ago. Many more nooks and corners for extra chairs were found last night than have been utilized at any concert in several seasons. All regular seats had been sold three days ago. The breadth and scope of Schumann-Heink's artistry exceeds that of any living singer. In the folk-song she is pre-eminent; in the ballad she is perfection-but she is also the greatest living dramatic contralto. Her repertoire is in four languages: she sings with apparently equal ease German, Italian, French and English.

As an all-comprehending interpreter, there is no contralto so mighty as Schumann-Heink, nor has there been within the memory of this generation. Indeed, it is doubtful if there has ever been a singer of such vast interpretative range among the contralti of any period. No wonder that Richard Strauss selected her for his Clytemnestra part, which, to the best of the writer's recollection, she was chosen to create at the not-long-past premiere of "Elektra." Her great power of voice and personality, her commanding appearance and her histrionic authority must have lent incomparable force and vividness to the study which she brought into

Her voice is still a majestic, well-nigh perfect organ. She Her voice is still a majestic, well-nigh perfect organ. She followed the declamatory Waltraute scene from "Gotterdammreung" with the "Ah, Mon Fils," from "Le Prophete." Here, in the sugary phrases of Meyerbeer, who wrote to display voice first, last, and all the time, Schumann-Heink's tone was absolutely of 'cello-like quality and fluency, the phrases smooth and round, her breath-power in climaxes a marvel, smooth and round, her breath-power in climaxes a marvel, and her interpretative enthusiasm genuinely inspiring. She gave a superb interpretation of Schubert's exalted "Die Allmacht," and followed it with equally fine, though entirely different interpretations of Carl Loewe's "Das Erkennen," and "Mutter an der Wiege," Richard Strauss's "Traum durch die Dammerung" and "Allerseelen," and Felix Weingartner's

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Oakland, February 1, 1910.

The Carreno concert on Friday at the Liberty Playhouse will have occurred before these lines are read. The program is the conventional one of Beethoven, Chopin, Schumann and Liszt, but Carreno is by no means a conventional player. A review of the concert—which, fortunately for the purposes of review in this department, differs in its program from any of those played in San Francisco-will be noticed in detail here next week.

The choir of the First Congregational Church of Oakland, Alexander Stewart, director, announces that it will give six programs devoted to the works of six living American composers on successive Sunday evenings.

Mr. Mustard, who has but recently become a member of the quartet, has a powerful baritone voice, and thorough experience in all forms of church music. Mr. Pratt is also a newcomer, and has all the qualifications required-including it is pleasant to state, that rare thing, a big and beautiful tenor organ.

On February 14th will occur the third lecture by Madam Sofia Neustadt at the Ebell club-rooms in Oakland at 3:30. Madam Neustadt gives many examples of songs written during the centuries under consideration. The lecture next to be heard covers the period from 1700 to 1900. The afternoons have so far been most instructive and delightful.

Mr. Edward Xavier Rolker will present ten of his advanced students in a pre-Lenten song recital at Century Club Hall Among those to be entrusted with solos are Miss Edith Stetson of this city, who has a beautiful contralto

(Continued on Page 14.)

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(Continued from Page 13.)

The Stewart Orchestral Club announces a concert to be given Tuesday evening. March 1st, at Maple Hall. The concert will be the first of the second series. Judging from the genuine interest shown, I prophesy success for the new series. The program will be somewhat unusual. Mr. Stew art has arranged as a sort of suite several examples of ballet music by different composers. The soloist is not yet an-

On Friday evening, January 21st, Mrs. Arthur Fickenscher gave the fairy operetta, Troublefoot and Princess Yaughter (by Carl Reinecke) under the auspices of the Associated Charities at Unity Hall, Berkeley. The operetta was sung entirely by children.

Mrs. Carroll Nicholson of this city is receiving much praise from her fellow musicians for her fine work in the part of Delila in the recent performance of Saint-Saens' Samson et Delila by the San Francisco Choral Society, under Paul Steindorff, last week. One who has heard nearly all Mrs. Nicholson's public work for many years declares her singing on that occasion to have been the finest in her entire career. Mr. Lowell Redfield, the baritone, also of this city, sang the part of the High Priest very convincingly and with splendid enunciation. Mr. Redfield is gifted with voice and temperament, and is rapidly acquiring artistry.

Mr. Carl Anderson, the tenor, has been frequently in demand for church, club and oratorio engagements during the season. And not only in and about San Francisco, but also as far as Nevada City. His repertory is a large one.

Reviews of New Music.

Songs from the Operas for Alto (Krehbiel). The Musicians Library. Oliver Ditson & Co.

An indispensable addition to the singer's library is this latest (but not last) volume in the Musician's Library series It contains eighteen famous arias from Tully (1633) to Verdi (1901) with a preface by Mr. Krehbiel, and very helpful notes to the songs, assisting greatly in their interpretation. Altos should possess the volume, whose beautiful printing adds grace to its excellence.

O Love So Sweet, The Caballero, Mah li'l Yaller Rose, three songs by Sigismondo Martinez.

The first-

"You are my sweet, my poppy flower,

Fit to grace an emp'ror's bower," is frankly a love song of the most direct sort, in which the sweetheart is compared to all beautiful things. If emperors possess bowers—and there is surely no reason why they should not, though I am not sure I know what a bower is—this sweet little song is surely fit to be sung in them. The piano part is well wrought out.

The Caballero is a ballad of another sort, and depicts the sadness of a Mexican who returns to his old rancho, only to find it in the possession of a lordly American, who strides about with "a paper in his hand." The Senor sadly rides back to Mexico, his head hung in shame as he leaves his old home in Monterey; with the Stars and Stripes waving above

The banjo song will please those who like to croon gentle negro ditties, and is far above the usual run of songs of its sort. Many of far less merit have achieved vast popularity.

Because of the care given to the accompaniments it is easy to guess that a pianist wrote the songs, as indeed is true. Mr. Martinez is is one of our most respected teachers and players.

ELIZABETH WESTGATE.

MISTAKEN IDENTITY.

Manager Gillman of the Auditorium in Chicago happened to drop in at the printing office where he had left an order to print the tickets for the Jeffries-Gotch performance, which was to take place on the Friday night of that week. When he entered the office one of the printers said to him: "I think you are making a mistake in having two wrestling matches so close together. Of course Jeffries-Gotch will draw alright, alright, but that Schumann-Heink match won't. I never even heard of them, and I'll bet they are a couple of dubs.

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[Through some unintentional delay the following letter from Jack E. Hillman to the Pacific Coast Musical Review, received during the last week in December, has been kept from our readers. It is, however, of sufficient interest to justify publication even a month after its receipt. A perusal of the same will show that the news value has not been destroyed by this delay.—Ed.]

New York, December 13, 1909.

It has been my good fortune to attend many operas. While I am heartily in accord with all Mr. Hammerstein has done and is doing for the musical public, my preference is to go to the Metropolitan, not for superior performances, but there seems to be a different atmosphere. I have heard Mary Garden and Renaud in Thais. Miss Garden is indeed a fascinating personality and surprised me with having a beautiful voice, but faulty training. Renaud is indeed a great artist. Zanatello is another artist of the first rank and rivals Caruso. I heard him in Pagliacci with Sammarco and Cavalieri. The former has a beautiful voice perfectly placed and is a great favorite. Cavallieri is pleasing to look upon and is artistic. Bazarin, whom I heard as Santauzza, is certain to be a great favorite. Her voice is rich and powerful. These are all of the artists I have heard at the Manhattan Opera House.

The new tenor Slezak, whom I heard with Scotti and Alda in Otello, is a very great musician, and has already established himself. He is a giant both physically and vocally. Scotti was an excellent Jago and Alda a very pleasing Desdemona. Boheme with Bonci, Nielsen, Alten and Scotti was indeed a delight. Bonci is very artistic and has a beautiful voice. Nielsen made a decided hit and sang beautifully knough her voice was rather small for the theatre. I also attended Madame Butterfly with Caruso and Destinn in the cast. My favorite at the opera is Destinn. She is a most remarkable singer and a great favorite. Caruso sings with more refinement than formerly, and takes greater care of his voice. Gioconda with Destinn, Homer, Caruso and Amato was another pleasure to witness. Homer and Amato carried off the honors, strange as it may seem. Caruso was out of sorts and Destinn not in the proper mood. Homer was superb and Amati!—here is a great baritone and the more you hear him the better you like him.

I attended Lohengrin with Gadski, Homer and Jorn. Gadski was a beautiful Elsa both in looks as well as vocal achievements, and Homer was a splendid Ortrud. Jorn was very ineffective. In Tristan and Isolde with Gadski, Homer, Burrian and Amato, Gadski was truly a wonderful Isolde, and Homer and Amato were both excellent. Burrian, despite the criticisms I had heard, was a splendid Tristan. Toscanini conducted and without a score. He is truly a wonderful leader. However, I also enjoyed Hertz, who conducted Lohengrin and Tannhauser, which I heard with Destinn, Fremstadt, Burrian, Hinkley and Whitehill. Destinn was simply perfect as Eliazabeth and Fremstadt a most artistic Venus. Burrian was a disappointment, but Whitehill as Wolfram was very enjoyable. Hinkley also sang artistically.

I had almost forgotten the wonderful performance I heard of La Tosca at the Manhattan Opera House, and am astonished how I could have done so. Zanatello was a wonderful Mario after he sang his first solo. Somehow he started off pitch and did not get his 'bearings throughout the aria. Renaud was superb as Scarpia and Carmen Melis, the new star, was a most ravishing Tosca. She is truly a most exquisite vocalist, a most remarkable actress, and possesses a magnificent voice, which she uses with the utmost artistic discretion. She has already the public at her feet, although having appeared but twice since her arrival.

JACK E. HILLMAN.

SHORT NEW YORK ITEMS.

The program for the week of January 24th at the Metropolitan Opera House is as follows: Monday afternoon at 2:30. "Das Rheingold," with Mme. Fremstad, Carl Burrian, Walter Soomer and other principal singers. Monday evening, "Il Trovatore," Mmes. Gadski and Homer, Messrs. Slezak and Amato. Wednesday evening, "La Boheme," Miss Farrar, Messrs. Caruso and Scotti. Thursday afternoon, "Die Walkure," Mmes. Gadski, Fremstad and Homer; Messrs. Burrlan, Soomer and Hinckley. Thursday evening, "L'Elisir d'Amore," Mme. de Pacquali, Messrs. Scotti and Pini-Corsi. Friday afternoon, "Siegfried," Mmes. Gadski, Alten and Homer; Messrs. Burrlan, Reiss, Blass and Soomer. Friday evening, "Germania," with the same cast as yesterday. Saturday afternoon, "Orfeo," Marie Deina (debut), Mme. Gadski and others. Saturday evening, "Hansel und Gretel" and "Cavalleria Rusticana."

At the New Theatre "The Bartered Bride" will be sung on Tuesday evening, January 25th, with the regular cast, and on Wednesday "Pagliacci" will be given, followed by "Histoire d'un Pierrot."

At the Manhattan Opera House the announcements for the week of January 24th are as follows: Monday evening and Saturday afternoon, "Griselidis," with the cast heard in the opera at its first performance. Wednesday, "La Boheme," with Miss Cavalieri as Mimi and Mr. McCormack as Rodolfo. Friday, revival of "Samson et Delila," with Mr. Dalmores and Miss Gerville-Reache in the principal parts. Saturday evening "Il Trovatore," with Mmes. Baron and d'Alvarez and Messrs. Zerola and Sammarco.

On Friday evening, January 28th, at Carnegie Hall, Mme. Liza Lehmann will give her second song recital of her compositions, which will include the new song cycle "Breton Folk Songs," also a miscellaneous program, and two children's songs by Master Albert Hole, the boy soprano, and the nonsense songs from "Alice in Wonderland." The artists who will assist at this concert are Inez Barbour, soprano; Miss Palgrave Turner, contralto; Berrick von Norden, tenor, and Chris Anderson, baritone.

Mme. Kirkby Lunn will be soloist at the third Volpe Symphony concert at Carnegie Hall February 6th. The English contralto will remain in this country two months.

The Flonzaley Quartet will give the second of its subscription concerts Tuesday evening, February 1st, at Mendelssohn Hall. The program will include compositions of Haydn, Chausson, Reger and Beethoven.

Miss Geraldine Morgan announces two concerts of chamber music to be given at the Stuyvesant Theatre on Sunday evening, February 6th, and Friday afternoon, March 18th. The preliminary announcements name among the works to be performed a concerto grosso in D major by Corelli (1653-1713), for two violins, violoncello accompanied by two violins, viola and double bass; quintet in G major for strings by Brahms; the quartet in F major for violin, oboe, viola and violoncello; an aria by Pergolesi (1710-36) and lieder by Schubert.

Mr. and Mrs. Henry Holden Huss will give a recital at Mendelssohn Hall on Monday afternoon, January 31st, assisted by Alwin Schroeder.

There will be only one Philharmonic concert in New York during this week, but it will mark the return here of Ludwig Wullner, the baritone, after an extended tour. The program, which takes place in Carnegie Hall next Wednesday evening. January 26th, is the fourth historical. The composition of weight will be the Brahms third symphony, to be followed by the first rendition in this city of a group of five songs by Gustav Mahler, to be sung by Wullner. "Kinder Totenlieder" (Children's Death Songs) they are called. Dvorak's overture "In Nature" will be the third number of the evening, and the fourth a group of songs which Wullner will interpret. Two of hese, "Erdriese" (Giant of the Earth) and "Letzter Tanz" (The Last Dance) are by Felix Weingartner, and the remaining pair by Hugo Wolf, entitled "Anakreon's Grab" (Anakreon's Grave) and "Der Rattenfanger" (The Ratcatcher). The concluding number on the program will be the overture to "The Bartered Bride." On January 30th, in the afternoon an

(Continued on Page 18.)

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view has been increased to 24 pages, which size will occasionally be augmented to 32 pages. This enables the management to add several new de-partments. The threatrical depart-ment occupies two full pages, and contains straightforward, unbiased and honest reviews of every theatrical performance of merit in San Francisco. These critical opinions, which are not controlled by the business office, will serve as a guide to our readers in Oakland, Los Angeles, Portland and Seattle, and all interior cities of the Pacific Coast, in case these cities should be visited by companies first appearing in San Francisco.

Besides this reliable theatrical de-partment, the Pacific Coast Musical Review contains a page of late European news, and a page of the most important musical news from leading Eastern centers. The Los Angeles, Oakland, Berkeley and Alameda departments are continued as usual, while more attention is being paid this season to Portland and Seattle.

In this 24-page issue advertising pages will be limited to 12 pages, and anyone applying for space after these 12 pages are filled must wait until a vacancy occurs. Special advertising rates can only be secured by those who keep their advertisement in these columns during the entire year. Those who desire to withdraw their advertisement during the two summer months must consent to pay a higher rate. Rates on this page will be IN CASE OF ANNUAL CONTRACTS: One inch, \$1.00; one-half inch, 50c, and "Musical Directory," 25 cents per issue.

(Continued from Page 16.)

extra concert will be given as a part of the regular series. The program will be popular in general character.

The fourth concert of the evening series by the Kneisel Quartet will be given at Mendelssohn Hall on Tuesday, January 25th, with George Proctor, pianist, as the assisting artist, and the following program: Quartet in B flat major, by Mozart; trio in F sharp minor, opus 1, No. 1, for piano and strings, by Cesar Franck; quartet in E flat major, opus 127, by Beethoven.

Fritz Kreisler will give a violin recital at Carnegie Hall on Friday afternoon, January 28th. His principal numbers will be Tartini's "Devil's Trill" and Vieuxtemps's F sharp minor concerto.

Mme. Antoinette Szumowska, the Polish pianist, will give a recital at Mendelssohn Hall on the afternoon of February 7th. In honor of the Chopin centenary her program will be made up entirely from Chopin's works.

Fannie Bloomfield Zeisler, who will give her only recital in Carnegie Hall on Saturday afternoon, February 5th, has been very busy in the middle west throughout the season.

Theodore Spiering will have the assistance of Kurt Schindeler, pianist, when he gives his violin recital in Mendelssohn Hall on Thursday afternoon, February 10th.

Busoni's only piano recital in New York this season will take place at Carnegie Hall on Tuesday afternoon, Jan. 25th.

Tilly Koenen is to be chief soloist in the approaching performance of "Ruth" by the Apollo Club of Chicago.

At the seventh afternoon program of the Thursday Musical Club of Minneapolis, "Within My Heart," a very effective vocal duet by Paolo La Villa was presented with much success. The Minneapolis Journal spoke of the composition as follows: "Like a breath from olden days was Paolo La Villa's duet, 'Within My Heart,' sung by Mrs. Kinnard and Mrs. Morron. Mr. La Villa is a comparative late comer to the twin cities, Italian as are only the Italians of the old school. The duet is from an unperformed opera, "The Duke of Ebro,' composed some years ago, and is typical of the florid and ardent style of the earlier Verdi."

Miss Viola Van Orden, well known as a delightful mezzosoprano soloist in the bay cities, gave recently a very successful recital in Brookline, Mass. The program was as follows: Bisesa's Song (Foote), The Night Has a Thousand
Eyses (Foote), Haymaking (Needham), Seguidilla from Carmen (Bizet), Musseta's Aria from La Boheme (Puccini),
Heimweh (Wolf), Come Sweet Morning (Old French), The
Dead Ship (Lang), Sea Dreams (Metcalf), Who'll Buy My
Lavender (German). The accompanist was John Herman
Loud.

A very intersting program was given by the Sorosis Club on Monday afternoon, January 17th. Miss Edna Montagne, a pupil of Mrs. Oscar Mansfeldt, made a most excellent impression with her musicianly rendition of Nocturne (Chopin), Tarantelle—Venizia e Napoli (Liszt). Miss Daisy O'Brien and Miss Dorothy Churchill, pupils of Mrs. Gertrude Littlehale, sang respectively the following songs: Miss O'Brien, contralto, Der Mond kommt still gegangen (Raff), Tu me dirais (Chaminade) and Bedouin Love Song (Chadwick), and Miss Churchill, soprano, rendered Wie Melodien (Brahms), Wiegenlied (Brahms), and Spring (Hnechel). Both vocalists were heartily applauded for the delightful work. Miss Margaret McGee, a violin pupil of Signor de Grassi's, played with much taste and skill Serenade (Schubert-Wilhelmj), and Air de Ballet (Adamowsky). The accompaniments to the songs were played by Mrs. Gertrude Littlehale.

Carl Anderson, the well known tenor, has just issued a very neat circular of announcement, where he includes a list of recent engagements and works sung. This list includes not less than twenty-two engagements and an equal number of masses, cantatas, oratorios and song cycles. This is surely a very excellent record for any artist to point to with pride.

H. J. Curtaz, president of Benj. Curtaz & Son, was in San Jose last week, where he looked after the interests of the firm's San Jose branch.

TILLY KOENEN.

Miss Tilly Koenen, the Dutch contralto, has been engaged to be the chief soloist at the great Strauss Festival which the music loving population of Munich have planned for next June.

Miss Koenen is well known abroad as an exponent of Strauss music; and her programs on this side of the Atlantic almost invariably have one or two numbers from this master. Some singers claim that the music of Strauss makes undue demands upon the voice; but Miss Koenen says that she finds Strauss no more difficult to sing than Handel and Mozart. The fact that the words and music are so welded together that Strauss offers more opportunities to display both the vocal and dramatic qualities of a singer than do the numbers of older composers, makes Miss Koenen a strong adherent of this ultra modern writer; and so it is peculiarly appropriate that she should be chosen to be the chief soloist at the festival performances devoted to his music.

FLORENCE ROBERTS AT THE NOVELTY—Florence Roberts has gone to the European drama for a starring vehicle this season to signalize her appearance as a Shubert star. It is under this management that she will be seen at the Novelty Theatre beginning Monday night, February 7th, in a new play by Rupert Hughes entitled "The Transformation." The play had considerable vogue in Europe. Miss Roberts will be seen as Colinette Moreau, a Parisian seamstress, who marries a nobleman. She is sweet and pure and her love for her husband is ideal. That tranquil happy existence, however, is interrupted by the death in the first act of Colinette. Phillppe flees to America. Two years later he receives a message from a friend telling him that he has discovered a living image of the dead Colinette. Spurred on by the desire to see the woman, he hastens to Paris where, at a masked ball, he comes face to face with Elika, the ballet girl, who in face, form and voice resembles his dead wife. From then on begins a gradual transformation of Elika. Of course, both parts are played by Miss Roberts, who sees in the dual character the best quality of "Camille," of "Zaza," and of "Magda." The supporting company is one of uniform excellence, and includes Mr. White Whittlesey.

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Parific Coast Musical Review's

EGINNING with Monday February 14th, the Executive Office of the Pacific Coast Musical Review will be at Room 802 of the new Kohler & Chase Building at 26 O'Farrell Street near Market, San Francisco. Every effort has been made to appoint this office as handsomely and as completely as it is possible. We shall be very glad to welcome all our friends in this new office and the editor has made arrangements whereby it is possible to fix definite hours every day from three to five in the afternoon except on Tuesdays and Saturdays. The telephone number of the Pacific Coast Musical Review is Kearny 5454 and there will always be someone to answer any inquiries. During the editor's absence from the office, the same will be in charge of F. N. Thompson who will be authorized to attend to all business matters and will give all the information that may be sought by visitors.

ALFRED METZGER, Editor Pacific Coast Musical Review



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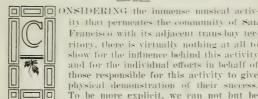
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MUSICAL CALEADAR

Madame Schumany-Heink Feb. 13, 17 and 2	
Mansfeldt-De Grassi-Villalpardo TrioFeb. 17, Mar. 1	-
Lyric Quartet 'Pop" Concert	
My(the Elvin (Pianiste) March 8 and 1	
Mme. Tilly Koenen (the famous Dutch contralto)Marcl	
Maud PowellApri	
Flonzaley Quartet (in Chamber Music)Apri	
Damrosch Symphony Orchestra and Isadora DuncanMag	y

NECESSITY OF CO-OPERATIVE ACTION.



ity that permeates the community of San Francisco with its adjacent trans-bay territory, there is virtually nothing at all to show for the influence behind this activity and for the individual efforts in behalf of those responsible for this activity to give physical demonstration of their success. To be more explicit, we can not but be surprised to find that twenty thousand

young people study music, that over two thousand men and women teach music, that nearly ten thousand men and women support musical clubs and similar organizations, that music is taught in the public schools, in the high schools and in the State University, that thousands of men, women and children attend concerts and other musical entertainments, that several music houses do millions of dollars worth of business during a year, and that notwithstanding all these things, San Francisco has no visible monument to prove to the outsider that all this effort in behalf of music has been crystallized into a permanent and definite purpose.

Other cities that contribute much less financial support toward the accumulation of musical knowledge possess their fine arts buildings, their permanent or semi-permanent symphony orchestras, their concert halls or similar evidences of a united effort to show to the outside world that those musically active in the community have left nothing undone to give outside as well as inside testimony to the musical standard of ambition and culture that permeates the atmosphere of these communities. On this coast we have Los Angeles, Portland, Seattle, Tacoma and Denver, each of which communities can show at least some proof of the utility of their musical efforts. They have fine arts buildings, they have symphony orchestras, and while they as yet can not boast of a concert hall, they are on the way of obtaining such a monument. It may safely be stated without fear of contradiction that San Francisco, notwithstanding its immense advantages, has done nothing to immortalize the great work in behalf of music that is constantly progressing in her

It may well be proper to ask at this time why does such a state of affairs exist in such a community? Why is it not possible with such an array of material to select from that at no time has there been any effort made in behalf of the better professional element to concentrate forces and by co-operation accomplish definite results in behalf of permanent musical institutions, which can never be achieved by fighting at cross purposes. The musical profession and the amateur element of San Francisco represents at this writing an incoherent body of individuals, who look out solely for their personal interests, and do not in any way seek to win the respect and esteem of their colleagues. There would be far less friction among members of the profession if there existed in San Francisco an organization which welcomed in its midst all the representative element of the profession as well as the amateur ship of the city, and which in a social rather than professional capacity incorporated in its charter all the principles that tend to make co-operation toward the musical upbuilding of the community a definite and universal policy.

As matters now stand the situation is rather discouraging. During the last nine years of our activity in this city we have tried time and time again to bring about the organization of an institution that had as its purpose this pre-eminent aim of co-operation on the part of the profession and the amateurs. But so far we have failed. We have suggested a musical club that should contain every loval adherent of the art, both professional and non-professional, and have offered the support of this paper toward this end, but no one took advantage of the suggestion. We thought we might find a splendid nucleus for such an organization in the San Francisco Center of the American Music Society, only to discover to our dismay that social character is not one of the strong factors in its by-laws. Besides, there seems to be an incomprehensible animosity displayed toward certain officers of this society. which makes an amiable co-operation of all musical elements through this sociey impossible, and again we must admit, with a great deal of disappointment and regret, that our fond hopes in this direction have also

been shattered. We also suggested that the music teachers of this section of the State who do not al ready belong to an organized society, and who for some reason or other object to become members of already incorporated organizations of this nature. should co-operate in forming a society suitable to their tastes, and in order to bring this matter to a successful issue we offered our assistance until the organization had been consummated. Not one music teacher not already a member of a society wrote to us asking our assistance. And finally we tried another scheme to accomplish this necessary reform, namely, the organization of an executive committee for the purpose of inaugurating annual California Music Festivals, and in this we succeeded in obtaining the consent of fifteen leading choral and orchestral directors to serve on such committee, but when it came to appoint a fixed day on which to meet, no agreement could be reached among the first two or three members whom we approached. And because of this failure to settle on a day on which all members could attend meetings it was impossible to even call the first meeting.

But while we have been unsuccessful in bringing together our leading professional and amateur elements in an endeavor to co-operate their interests, we have succeeded in other ways to give this city a better musical representation. Since this paper was first published concert attendance has increased over fifty per cent, the music-studying population has increased more than fifty per cent, while we still are without a fine arts building, one of the music houses (Kohler & Chase) has included in its magnificent edifice two complete stories of music studios, and while we have not as vet succeeded in securing an adequate concert audi torium seating over two thousand people, we have at least started a movement to secure such an auditorium and also a movement to secure a permanent orchestra. The beginning of this movement, and the talk resulting therefrom, has encouraged other elements also to start a movement in this direction, and surely one of these movements will eventually prove successful, and even though our own movement will be superceded by another, we shall be satisfied with having accomplished indirectly what we could not accomplish directly.

The movements toward the inaguration of annual California Musical Festivals in both the Southern and Northern part of the State are due exclusively to the efforts of this paper, and this paper will not cease its efforts until all these matters have been settled to everyone's satisfacion, no matter how long it may take everyone's satisfaction, no matter how long it may take having brought musical conditions to such a favorable point, we ought to be able to organize a musical club that has as is principal aim the valuable policy of combining the interests of all the best professional and amateur elements, and by its social character serve as a leveler of animosities, and at the same time as a means to greet visiting artists in an official manner. We have hitherto tried to accomplish this desirable aim without bringing in our personal interests. That is to say the editor of the Pacific Coast Musical Review desired to see this organization effected by others than himself. But somehow, although two years had been allotted to this movement, nothing at all has been accomplished in this direction. We claim San Francisco should possess a social musical club of at least two thousand members, and if it is known that Sacramento possesses such a club of twelve hundred

members, we can not see anything impossible in this suggestion. Now since we have given the profession two years to organize such a club without our interference, we can not be blamed if at this time we desire to announce that if we really want such an organization to grace this community, we must take a hand in it ourselves if anything at all is to be accomplished. For this reason we take this opportunity to announce that we will take immediate steps to lay the foundation of a social club to be comprised of professional and amateur elements and their friends, to be known as the "Presto Club of San Francisco," and which is to have as its principal object the co-operation of our best musical elements in an effort to secure for this city all those visible manifestations of musical prosperity which this city so greatly deserves.

We have no apologies to offer for thus thrusting ourselves into the breach. Many objections will be made to this procedure on the ground of business interests in behalf of this paper or lack of modesty on the part of the writer, but we know that those who have followed the policy of this paper during the last eight or nine years are aware of the fact that we do not assume the initiative in this direction for any selfish reasons. We know that such an organization is absolutely essential for the musical progress of this community. We have tried to secure others to organize such a club and we have failed. We are told that it is impossible in this city, which is rampant with dissension, to ever succeed in organizing such a club, and we now are simply forced, in order to prove our contention, to take the initiative, and do personally what no one else has tried to do. Of course if we personally organize this club, and if we are willing to devote our time, our labor and our money toward the successful consummation of this plan, we must insist that the leadership of this society will be entrusted in our hands until such time as the organization is ready to name its own officers, at which time we will not only be glad, but grateful, to be relieved of a responsibility which is, to say the least, very embarrassing.

We shall therefore proceed immediately to make the necessary arrangements to begin this campaign. We have been very frank with our readers and trust that they will not accuse us of being inspired by unworthy motives. Our desire is to give San Francisco an organization of the representative profession and amateur elements which will make it possible to recognize visiting artists in an official manner, which will make it possible to support the concerts of visiting and resident artists of merit, and which will make it possible to endorse legislation in behalf of music in the State of California. Not to say anything about the possibility of bunching the interests of all members of the profession so that they may come in social contact with one another and learn to respect and esteem one another rather than shun and slander one another. Those in favor of such a movement we want to support us in this matter, and those unfavorable to such a movement we shall be glad to find ouside the sphere of our social environment. This is a question of strength in union, and we are willing to devote six months to its successful promulgation. ~

Madame Schumann-Heink sings a little song, "His Lullaby," composed for her by Carrie Jacobs Bond. As a result of placing this work upon her program, Mrs. Bond disposed of 35,000 copies of it during the season 1907-08.



MADAME CARRENO A REGAL ARTIST.

The large and enthusiastic audience which greeted Carreno last Sunday afternoon at the Garrick enjoyed a rare treat.

A program of unusual strength and individuality was rendered with the breadth and largeness which characterizes Carreno's art. There is nobility and wonderful color in the big organ tone. So deep was the tone and so smooth the legato that at times the piano seemed to become a large organ, welling up waves of tone. Carreno's pianissimos have a velvety, yet pearling beauty all their own. The Chromatic Fantasie and Fugue of Bach and also the rarely heard Sonate Op. 109 of Beethoven, showed the artist's intellectuality. However, there was a touch of the academic which detracted somewhat at times.

Chopin was given largeness of conception and great nobility. The Fantasie Polonaise Op. 61 was one of the big things of the afternoon, arousing great enthusiasm. It was superb. The interpretation was original and characteristic of the great player, and in her hands the finale became a pageant never to be forgotten. The waltz in A flat major was a mixture of gaiety and tenderness. In the MacDowell numbers Carreno displayed her mastery to great advantage. One imagined that she played these numbers with unusual meaning and pride in memory of her pupil who has contributed so much to American music. The "Etude de Concert" was a colossal thing. In addition to this splendid program three encores were given. The program closed with the Schumann Quintette, Op. 44, given by Madame Carreno and the Lyric String Quartet. Here again Carreno proved herself a masterly player with an appreciation of the romantic. The work of the quartet was unusually fine. The ensemble was splendid and the whole difficult number was given with character. Best of all, the individuality of the quartet was not lost, despite Madame Carreno's colossal rendition. Each member deserves much praise. The quartet is composed of Miss Mary Pasmore and Miss Sallie Ehrman, violin, Miss Viola Furth, viola, and Miss Dorothy Pasmore, violoncello.

DAISY GOODMAN SHERMAN.

MISS KEMBLE'S INTERPRETATIVE STUDY.

"Ariane and Barbe-Bleue," a musical story of Paul Dukas from the poem of Maeterlinck, interpreted last Monday afternoon by Miss Kemble, was the second in the interesting series of interpretative studies which Miss Kemble is giving this winter to appreciative audiences at the St. Francis Hotel. She was assisted by her pupil, Miss Laura Anderson, in illustrative piano playing. Miss Kemble has a deep understanding of her subject matter and this lecture made a particular appeal through her exposition of Maeterlinck's philosophy as portrayed in the exquisite tone setting of Paul Dukas. In spite of Maeterlinck's resentment at the musical setting of his poem and his prayers that its downfall may come speedily, the music has added a hundred fold to the already beautiful poem. As has been said, "What Maeterlinck wishes to convey is given by the music, which gives the whole—the story, thought, atmosphere and silences; music flows from the innermost essence of the vision."

The technical ability copes with the broad and advanced ideas of Paul Dukas. The music is built upon the chromatic scale, which he has made to include all in one. He prefers not to consider "themes and motives" in his musical story; the setting is a whole, not made up from parts. He has unified note and word better than Debussy, and while his work is modeled after Strauss and Wagner, it breathes more delicacy and poetry, and expresses the vague and intangible. Wonderfully beautiful in its physiological coloring is the music of the jewels—the amethysts, sapphires, pearls and rainbow of diamonds. Light and deliverance as symbolized by Ariane is more potent through the subtle tonalities which follow her throughout the story.

Paul Dukas is a native of Paris, forty-five years of age, and a friend of Claude Debussy. As a composer of instrumental works he has written a piano sonate which is out of the ordinary as might be expected, full of shifting tonalities, beauty and graces. There are his notable revisions of the works of Rameau, consisting of two three-act ballets, an orchestral scherzo called "L' Apprenti Sorcier," two new symphonic poems. Symphony in C. recently performed in London under Henry Wood, and a lyric drama built on a subject of his own making. Dukas says that people who do not accept art (meaning the new) are veritable "Bluebeards" themselves. Judging from the appreciation given his "Ariane and Barbe-Bleue" through the fine medium of Miss Kemble, the remark can pass over our heads.

The next opera which Miss Kemble will interpret will be "Salome" by Richard Strauss, on March 7th.

DAISY GOODMAN SHERMAN.

AT THE ALCAZAR—"The Man of the Hour," after being one of the big successes of recent years and having been presented over the United States by several road companies, has been turned over to stock company production, and is being played at the Alcazar this week. Judging by the first night's reception it will probably run over another week.

George Broadhurst, the author, was lucky enough to stilke the right psychological moment for having this story of municipal graft brought out, and no doubt much of its enormous success has been due to the greatly awakened interest in why we pay our taxes and what we get for them. There are many who believe now that the country is tired of the muck-raker and that it is time to talk about something else. It will be interesting to watch the popularity of this play as an index of the country's interest in exposure of rotten politics. Broadhurst was an usher in the old Bush Street Theatre a good many years ago, in the days when this city was run in the back room of Chris Buckley's saloon next door to the theatre. I wonder if he drew any of his types from the hangers-on about the blind boss's groggery?

The play is so well known it is unnecessary to allude to it more than recall the story of the young mayor put into office by the boss, expected to turn the city over to the street railroad company, and who defies and defeats the crooked wire-pullers. Knowing the play we are now interested in what the good people of the Alcazar do with it. As usual the work of A. Burt Wesner stands out prominently. He plays the part of Alderman Phelan, and in his hands the crafty, witty Irishman gets a superb rendering. Wesner makes you understand how this tricky politician is a big hearted Irishman, who can hold his district by his knowledge of the game and his powers of leadership.

Will Walling has a part that just suits his explosive voice, which, with his fine physique and his red-faced make-up, combine into a fine representation of the rough-spoken, bullying boss Horigan. Howard Hickman is the subservient clerk. Thompson, waiting, waiting, till he has the actual evidence of his employer's guilt; I waited for the great outburst in the last act with considerable interest, as I have never seen Hickman in any strong emotion. I was sure he would get away with it and he certainly did lift the house up to the greatest applause of the evening. There were two other noticeable bits that deserve praise—Walter Belasco's portrayal of the one-armed old veteran, the mayor's doorkeeper, most poignant in his pathetic memories of the past, which brought a little lump in the throat, and the other was Herbert Farjeon's acting of Roberts, the week-kneed alderman, torn between fear of the bullying boss and fear of the indignant public.

I can't say that I am enraptured over John Ince as a leading man. I like his cheery smile, he always gives the impression that he is a fine sort of a fellow, he acts with repression, but it is not the sort of repression that gives the feeling that there is a lot of force behind if he only wanted to use it. William Garwood's acting in this play is excellent. I think he is going to be as popular as Ernest Glendenning.

JOSEPH M. CUMMING.

ORPHEUM—The great novelty and enterprise for which the Orpheum is remarkable is in striking evidence in it's next week's list of attractions. Bert Leslie, the greatest artist in slang in present-day vaudeville, will give the Orpheumites one of their greatest laughs in his slang classic, "Hogan in Society." He is backed by a highly competent company, which includes Josephine D'Arcy, one of the prettiest and cleverest actresses in vaudeville. Leslie in the part of Hogan, a Bowery bartender, has great opportunity

for his peculiar style of expressing himself, and he makes use of it at every turn. John T. Thorne and Grace Carleton will appear in a skit called "The Soubrette and the Yap," which is so presented as to draw a laugh at the end of every line. Thorne, as Ribble Nubbin of Sand Creek, N. D., is mistaken for a theatrical manager by a slangy soubrette, and has the time of his life until his identity is discovered. has a laugh which the dramatic critics say ought to be copyrighted. La Veen-Cross and company will present their second edition of "Roman Sports and Pastimes." It is a beautifully staged act in four scenes, in which they appear as Roman Gladiators and perform marvelous feats La Veen, a perfect Hercules, shows his wonderful

muscular development in a number of poses. Charles Kenna, "The Street Fakir," who will also be in the new bill, is a monologist with an original idea which is proving an immense hit. The fakir as portrayed by Kenna is best known to the small country fairs and the cattle expositions of interior towns. Mr. Kenna's act has the endorsement of the New York press, who pronounce it a hit from start to finish. The fifth new act will be Emma Francis, one of the most charming little dancers in vaudeville, and her Arabian boys, who will introduce something new in the singing and dancing line. She begins with a sentimental song, then she dances, while her Arabian assistants indulge in a tunibling performance. Miss Francis is just from Europe, where she proved a great success in the leading music halls. Next week will be the last of the Five Mowatts and Seldoms' Venus. As usual, a new series of motion pictures will terminate the performance.

SCHUMANN-HEINK'S STUPENDOUS PROGRAMS.

For her first concert this Sunday afternoon at the Garrick Theatre, that great artist, Mme. Schumann-Heink, will offer the following program. It contains no less than five great operatic scenes, besides a dozen splendid songs:

1. Recitative and Aria "Sextus" from the Opera "Titus"
W. A. Mozart

2. (a) Gretchen am Spinnrad

(b) Der Doppelganger (c) Rastlose Liebe (d) Tod und das Madchen (e) Der Erlkonig

Franz Schubert 3. (a) Feldeinsamkeit (b) Von ewiger Liebe Brahms (c) Befreit (d) Ich trage meine Minne.. Strauss (c) Heimliche Aufforderung Strauss 4. (a) Liebeslied Richard Sahla .L. Stein (b) Weigenlied H. H. A. Beach (c) Ah, Love But a Day (d) Irish Love Song...... Margaret R. Lang (e) Children's Prayer. .. Max Reger (f) Danza (by request)... ..G. W. Chadwick

For the second concert we are to hear the following program, and the new works by Max Reger, Richard Sahla and L. Stein will prove most interesting to those interested in the ultra-modern composers. This concert is scheduled for next Thursday night, February 17th, at the Garrick.

1. Recitative and Aria "Vitellia" from the Opera "Titus" .W. A. Mozart (b) Waltraute Scene from "Goetterdaemerung" ... Wagner (c) "Ah! mon fils" from "Le President all the control of 2. (a) Aria from "Samson and Delilah"

...G. Meyerbeer (a) Die Almacht.. Franz Schubert (b) Das ErkennenCarl Loewe Mutter an der Wiege. Carl Loewe (d) Traum Durch die Daemmerung. Richard Strauss (e) Allerseelen..... Richard Strauss Felix Weingartner (f) Liebesfeir... 4. (a) The Rosary Ethelbert Nevin (b) Oh, Let Night Speak of Me G. W. Chadwick

(c) Danza. G. W. Chadwick .C. J. Bond (d) His Lullaby (e) Love in a Cottage. Rudolph Ganz

5. Recitative and Aria (Prison Scene) from "Le Prophet"

The farewell program will be given at Dreamland Rink, Sunday afternoon, February 20th. A special offering is now being prepared of works not on the previous programs. It was absolutely necessary to secure the big auditorium to accommodate the hundreds unable to secure seats at the lower prices at the Garrick. Manager Grenbaum can accommodate over a thousand at the minimum rate of \$1.00 and over five hundred at \$1.50 in the rink. While it is not a beautiful or over comfortable place, the acoustics are nigh perfect, especially when the building is crowded.

Seats for all the concerts are on sale at Sherman Clay & Co.'s. On Sunday the box office will be at the Garrick

Theatre after 9:30 a. m.

Mme. Schumann-Heink will sing in Oakland next Friday afternoon, February 18th, at Ye Liberty Playhouse, repeating the stunning program of the opening concert in this city. Seats will be ready Monday at Ye Liberty box office.

Miss Myrtle Elvyn, the brilliant young American pianiste, who is meeting with great success on her trans-continental tour, will be the next pianiste to play for us. Her opening date will be Sunday afternoon, March 6th, and she will give several recitals during the following week, including one in Oakland at Ye Liberty.

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The following notices are from some of America's most critical musical centers:

NEW YORK TRIBUNE—Myrtle Elvyn, the soloist with the New York Symphony Orchestra, yesterday, was the greatest musical surprise I have encountered in many a day. Her technique and power are amazing.

BOSTON POST — Her personal beauty and fascination are potent factons in Myrtle Elvyn's great success. She has exceptional technical attainments, sound musicianship and abundant temperament.

CHICAGO TRIBUNE—Her work grew in authority, beauty and virtuosity until her listeners were simply carried away by her tremendous performance in the great Tschaikowsky Concerto.

Miss Elvyn attributes no small part of her success to the Kimball Piano, which she uses exclusively in all her concerts.

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SCHUMANN-HEINK'S TRIUMPHAL TOUR.

Great Diva Breaking all Records and Conquering Everyone by Her Matchless Art.

Madame Schumann-Heink, now on her way to San Francisco, is conquering the musical world of the Pacific Coast with unprecedented ease. Leaving home on December 28th she sang in Worcester, Mass., before a house which was completely filled, many being in the audience from the surround ing towns and bringing their travelling bags with them. On December 30th she sang in Akron, Ohio, where she arrived nine hours behind time at 8:30, or half an hour after the time set for the beginning of the concert. A long drive brought her to the hall at about nine o'clock, where the big audience was patiently waiting and tumultuously proclaimed her arrival. She stopped upon the stage in her traveling suit and in a moment had the audience in a happy frame of mind by imitating in pantomime the process of wiping the dust off her face and fixing her hair and explaining that dainty toilet articles had not been among the luxuries of her strenuous trip.

She kept herself and her audience in the best of spirits throughout the evening. From Akron she proceeded to Chicago, where she arrived three hours late and sang there on January 2d to her fourth capacity audience in Orchestral Hall this season, which stands as an unequalled accomplishment. No artist has approached her drawing power in the Windy City this season. On January 4th she sang in St. Paul with the Symphony Orchestra in the Auditorium, where every available seat (even the unavailable ones) were sold days ahead of time. Not since her last visit in St. Paul two years ago has such an audience been seen at the Auditorium. On January 6th she sang at Omaha at the Auditorium before an audience which in size established a new record in that city.

From there she proceeded to Denver where the capacity houses repeated themselves. Those of our readers who remember the monster audience that waited at Dreamland Rink in the rain two years ago to pay homage to the great diva will have no doubt whatever regarding the fact that history will repeat itself on this auspicious occasion of the third visit of the great contralto in concert here.

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Madame Schumann-Heink

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Madame Schumann-Heink will be under the direction of the following Pacific Coast Representatives of the Wolfsohn Bureau

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> San Francisco and Oakland Will L. Greenbaum

Schumann-Heink in San Francisco at the Garrick Theatre, Sunday Afternoon, February 13th, Thursday Evening, February 17th and at Dreamland Rink, Sunday Afternoon, February 20th.

Schumann-Heink in Oakland at Ye Liberty Playhouse Friday Afternoon, February 18th



The drawing powers of Mme. Schumann-Heink celebrated two immense triumphs on Thursday and Saturday of the week just past. At both appearances of the famous contralto the vast Simpson Auditorium was taxed to capacity. There are today few singers who can more completely entrall an audience than Mme. Schumann-Heink. In spite of a somewhat indifferent support on the part of her accompanist (or have we merely been spoiled by the sensational work of La Forge, Schneider, Bos. etc.?) the magnetism of Schumann-Heink easily penetrated that indifference, imaginary or otherwise.

The Simpson Auditorium, which in the past has been the scene of countless artistic triumphs, will in future be devoted to church services only, the University of Southern California having sold this edifice to Christian Scientists. From the standpoint of accounties there is not another auditorium in this city which is nearly as well adapted for concert work as the Simpson Auditorium, and for this reason music lovers will have cause to regret this change of ownership. True, there is the Temple Auditorium, as beautiful as it is cold, as immense in size as it is uncomfortable, but nothing will impress upon us the dire need of a new, suitable concertauditorium as much as the poor accoustics of the Temple Auditorium.

Miss Margaret Goetz, assisted by the Krauss Quartet, Mrs. W. J. Kirkpatrick, soprano, Mr. Abraham Miller, tenor, Miss Laura Gregg, pianist, the well-known organist, Frank H. Colby and the Young People's Chorus, gave a Schubert aniversary concert at the First Unitarian Church on Sunday, January 30th. The attendance was unusually large, many extra chairs had to be provided for those who were attracted by this remarkable coterie of artists. No admission was charged, the church paid all the expenses and artists, which removes from this concert the stigma of "free concert," and is altogether a step in the right direction. (Not even a collection was taken up, as is customary with those who give church concerts by the dozen!) Our hats off to Miss Goetz!

Ralph Ginsberg, the talented pupil of Arnold Krauss, whom unkind friends are trying very hard to spoil by persuading him that he is already an artist, will be heard in a violin recital of his own at Simpson Auditorium. The young man, in my opinion, is making a most serious mistake by abandoning so early in his studying years the protecting mantle of pupils' concerts, which he is really in need of for some time to come. In Mr. Krauss this young violinist has a most capable master and sincere friend, but he should not cast reflections upon Mr. Krauss' ability to judge properly, when a violinist's training is completed and when it is not, by appearing publicly except in pupils recitals arranged by his distinguished master. I happen to know Mr. Krauss' seriousness in this respect, and it is therefore difficult for me to believe that this popular artist sanctions the young boy's latest caprice. The class-room is nice and warm, Mr. Ginsberg, better wait a while before venturing out into the

HEINRICH VON STEIN.

KREISLER AT SIMPSON AUDITORIUM.

Our concert-goers, very much like those of other large cities, turned out in full force to greet Fritz Kreisler, who met them at Simpson Auditorium on Thursday evening. December 30th, with a stupendous program of compositions for the violin. Every seat in the large auditorium was occupied by attentive listeners, who were transformed by Kreisler into an equal number of enthusiasts, fully convinced, as soon as this wizard's bow has touched the strings of his priceless Guarnerius, that they were in the presence of the world's greatest living violinist.

There is nothing sensational about this artist, simply quiet

confidence, hat he stands miles above his task and absolute knowledge, that every sound uttered by the beautiful instrument in his hands is the result of careful weighing by a master-mind. A total absence of mannerisms of any sort, and a depth of feeling, which was free from even the slightest suspicion of sentimentalism added to the impression, that here one was really listening to interpretation of genius of the loftiest kind. Never a slip or the slightest scratch to remind, that these wonderful sounds were produced by human hands, everything perfect in the fullest sense of the word.

Maybe, that somewhere in Europe the equal of Kreisler has been discovered, but to my knowledge (I have heard every great violinist, as well as near-great ones produced during the last twenty-five years), there is not at the present an artist of the violin whom I could place on an even footing with Kreisler.

MUSIC IN SEATTLE

Seattle, Wash., January 30, 1910.

Last Sunday evening we fairly saturated ourselves with modern music, as the program will indicate: Symphony, "From the New World" (Dvorak); Concerto for piano No. 1, in B flat minor, op. 23 (Tschaikowsky), Mme. Teresa Carreno; Piano Soli: (a) Impromptu, Op. 90, No. 2 (Schubert), (b) Soiress de Vienne, No. 6 (Schubert-Liszt), (c) Marche Militaire (Schubert-Tausig), Mme. Teresa Carreno; Huldigungsmarsch (Wagner), Madame Carreno was the soloist. She was as magnificent as ever and memory perfect. Wonderful woman! Unlike prodigies she deveolped from year to year, placing the lighter works, so pleasing years ago, upon the shelf, she launched into the great works of the past century and conquered. Truly a queen in her art. Long live the Queen!

The regular active members' meeting of the Ladies' Musical Club was held on Monday at half-past 2 o'clock in the parlors of the Butler Hotel Annex, Marion street and Fourth avenue. After the business of the club has been transacted a program arranged by Mrs. William Whittlesey and Miss Widmer, comprising selections by Seattle composers, will be given. The program fololws: (a) "Hungarian Dance" (Mrs. Black), (b) "Tarantelle Au Reverie" (Mrs. Black), Mrs. Frank D. Black); (a) "A Star and a Rosebud White," (b) "When Love is Done" (Claude Madden), Mrs. William Whitlesey); (a) "Elegie," (b) "Gavotte (Hadley), Mr. Max Steindel; "La Stella de Nevada" (P. Giorza), Mrs. Paula Schmitz: (a) "The Miller" (Hadley), (b) "Dreamy Lake" (Hadley), Mrs. Grace Kelley, Miss Jessie Hull, Mrs. A. L. Hamilton and Mrs. Romayne Jansen. Accompanists, Mr. Giorza and Mr. Hadley and Mr. Whittlesey.

The program of the seventh popular concert is appended: Part I—Coronation March from "The Prophet" (Meyerbeer); Ballet Music from "Coppelia" (Delibes); Fantasie for Harp. Opus 95 (Saint-Saens), Eleanor Nordhoff; Suite, "Algerienne" (Saint-Saens). Part II—Overture, "Raymond" (Thomas); Ave Maria (Bach-Gounod); Polonaise in E Major (Liszt). The march was played with spirit, and with plenty of brass. Quite a contrast was the delicious "Coppelici" music. The men played it well, too. It is rarely that we are presented with a harp solo. Miss Nordhoff must have gratified her friends by her clear interpretations and graceful manner. She well earned the bountiful applause of both orchestra and audience.

The "Algerienne" is interesting from many points. It has German solidity, French vivacity, with marked Oriental flavor, and is at times barbarie. In the "Reveri" one is wreathed in Oriental dreaminess and lulled into sensuous lassitude, whatever that might be. However, you are soon snatched from such comatose state, with its memories of a beautiful viola "Lorelei," by a stirring march; and you conclude to come back to earth and mingle with the surging crowd. The warhorse "Raymond," the often played "Ave Maria" and magnificent "Polonaise" closed the program. Hadley and his cohorts performed some remarkable feats with the Polonaise, and deserved great praise. Oh, Seattle is "going some," even though she is only seven or eight years old musically. Give her fifty and she will be "it."

JAS. HAMILTON HOWE.

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At the second of Will. Greenbaum's "Pop" concerts, to be given Sunday afternoon, February 27th, at Kohler & Chase Hall, Miss Dorothy Pasmore will be the soloist, offering some rarely heard violincello compositions by Corelli and Boccherini with Miss Flora Nachtrieb as accompanist. With the assistance of Mr. F. M. Biggerstaff, pianist, the Lyric Quartet will play Edgar Stillman Kelly's "Quintet" and the quartet number of the afternoon will be Hadyn's No. 10, one of the most beautiful in the literature of ensemble music.

Seats are on sale at Sherman, Clay & Co.'s at 50 cents and \$1.00. Season tickets may yet be secured at \$2.00 and \$1.00

for the remaining three programs.

DR. WULLNER IN MAY.

Dr. Ludwig Wullner, that marvelous actor-singer of German songs, who created such a deep impression in San Francisco and the outlying cities last November, is to be heard on the Pacific Coast again in early May. Fitzpatrick & Norwood, managers of Kohler & Chase Hall, will direct the western tour of this distinguished artist and his ideal accompanist, C. V. Bos. San Francisco, Oakland, Sacramento, together with many of the smaller cities that were not proceed the control of the smaller cities that were not proceed the control of the smaller cities that were not proceed the control of the smaller cities that were not proceed the control of the smaller cities that were not proceed the control of the smaller cities that were not proceed the control of the smaller cities that were not proceed the control of the smaller cities that were not proceed to the control of the control gether with many of the smaller cities that were not privileged to hear Dr. Wullner last fall, will be included in the tour. Since leaving the coast this great interpreter of lieder has revisited the eastern cities in which he sang before his nas revisited the eastern cities in which he sang before his arrival in the west. In every instance his return was greeted by vast audiences. Indeed, there is always something new and surprising, something unexpected in the performance of this unique singer, which gives new charm to the old songs and anticipates pleasure in those compositions yet to be enjoyed. The programs which Dr. Wullner will present upon his return here will contain much that is new, interspersed with the favorites of last November.

BUSONI COMING TO THE WEST.

Fitzpatrick & Norwood announce that they have secured the western management of the distinguished piano virtuoso, Ferruccio Busoni, and will bring that great artist to the Pacific Coast in the fall of 1910. This will be the advent of this gifted Italian to the extreme west, and his appearance here will be among the greatest events of the forthcoming musical season.

Busoni is the one great pianist who has not yet been heard in this part of the country. In him the music lovers of the west will hear an artist of the most transcendental kind—a performer who, in wealth of gifts as a pianist, artist and musician, represents the last word that has been spoken in twentieth century virtuosity. Busoni, who is forty-two years old, stands today in the plentitude of his powers. His successes in the great European capitals during the past few years have been of the most sensational order, and have taken rank among the greatest events of contemporary musical life. After an absence of three years Busoni made his debut before the Philharmonic Society of New York during the early part of last month. His performance of Beethoven's E flat concerto, rightly named the "Emperor," created a furore and, for the first time in its history, the society's noencore rule was broken. He incited a throng of deeply moved listeners to deafening calls for "more," and he gave it in Chopin's A flat polonaise. Since then Busoni's march through the eastern cities has been a series of triumphs. -11

Mr. Hale, a very efficient and successful piano man, who has occupied responsible positions with several of the leading music houses in America, has arrived in this city to take charge of his positon as head piano salesman of Kohler & Chase. Mr. Hale is an expert in his line of business and promises to be an excellent acquisition to the Kohler & Chase forces.

A VALUABLE ENDORSEMENT.

Previous to his departure from San Francisco Coenraad V. Bos wrote the following voluntary endorsement to the Eilers Music Company:

November 29th, 1909.

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Gentlemen: Before leaving your beautiful city I feel that I owe it to you to express so far as it is possible in mere words. my most sincere appreciation of the truly magnificent Chick-ering piano which you furnished us for Dr. Wullner's public

appearances, and also for our private use at the hotel.

Words fail me to adequately express the praise that the Chickering deserves. Of the many very fine pianos made in Germany and other European countries that we have used, there is not one that so thoroughly satisfies all of the peculiarly exacting demands called for in our work, as does the Chickering. Our superb and most gratifying success could not have been possible, we are sure, without the genuine inspiration and support afforded by these Chickering pianos, and it is due to this fact that we employ that make in preference to all others wherever we appear.

Again thanking you for your many courtesies, we beg to Very sincerely yours, remain.

COENRAAD V. BOS.



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TILLY KOENEN'S TRIUMPHS.

Miss Tilly Koenen having appeared with all of the great orchestras of the East culminated her appearances with the New York Philharmonic under Gustav Mahler's baton. Koenen has already sung twice with the Boston Symphony, and has been honored by Conductor Max Fiedler inviting her to make still two more appearances with his orchestra Owing to existing engagements it has been found impossible to arrange for these. After her New York appearances this week, Miss Koenen goes direct to Chicago, where she will sing with the Apollo Club, singing the name part in the great cantata of "Ruth," which part she created in Berlin last year, under the direction of Georg Schumann, the composer. Schumann especially requested that Miss Koenen be engaged for this presentation of his work in Chicago, as her performance of the part in Berlin and elsewhere in Germany invariably elicited the highest praise. The entire Theodore Thomas Orchestra—with which Miss Koenen has already appeared as soloist—has been engaged for this occasion, and the greatest interest attaches to the work, said to be the

most important choral production of the present day.

After the Chicago appearances Miss Koenen will go to
Washington to give a special recital at the White House. Then in quick succession follow engagements in Minneapolis, Des Moines, Chicago, Milwaukee and Denver. After this last date Miss Koenen goes to California to begin the big tour of the Pacific Coast which Manager Hanson arranged for her during his recent visit to the slope. While there she will appear with all of the available orchestras as special soloist; and a large number of recitals have been arranged for in all of the large cities.

Both in the East and the Middle West Miss Koenen's recitals have met with a quick demand for return dates; and there is no doubt but that the cities of the Pacific Slope will prove fully as appreciative as have those of the East.

MUSIC IN WOODLAND.

An artist who has already won much favorable criticism, Eva Navone-Provost, pupil of that renowned pedagogue, Hugo Mansfeldt, gave a piano recital at Woodland on the evening of February first. Mrs. Provost excels as an interpreter of modern composers, and gives them a generous representa-tion on her programs. The program she played in Woodland contained eight Elkus pieces.

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Berlin, January 23, 1910.

The first big musical event for 1910 was the rendition of Verdi's Requiem at the Philharmonie by the Gesellschaft der Musikfreunde, under the direction of Oskar Fried. To those who know Verdi only as the composer of Trovatore, Rigoletto, Aida, etc., the first hearing of this too seldom heard work must be a revelation.

A beautiful rendition recently of his string quartet by the Bohemians gave still further evidence of this great man's persentility

Franz von Vecsy played again in Beethoven Hall to a crowded and enthusiastic house. The Devil's Trill of Tartini showed the wonderful maturity of this young artist, and his brilliant Paganini playing cerated a furore. Some new variations by Paul Jeron proved to be nothing more or less than a piano solo with violin obligato, so we'll give the lion's share of the credit there to the accompanist, Alfred Schmidt-Radekow.

The first two appearances of Miss Helen Teschner, a young violinist from New York City, may be noted as among the most interesting and successful concerts from any of the new and younger artists this season. At her first concert, with the Philharmonic Orchestra, she played concertos of Bach and Bruch, and the Beethoven Romanza, and just recently scored another success at Zechstein Hall. Her accompanist on the latter occasion was George MacManus of Seattle, a clever young musician who has made quite an enviable reputation here as an artistic accompanist.

The list of piano recitals for the new year started with a big program by Rudolph Ganz. He gave us two Beethoven sonatas, the op. 26 and op. 57, and the beautiful Schumann sonata in F sharp minor. Before he closed his program with two Liszt numbers, the Petrarca Sonnet and the Polonaise, he played a group of modern compositions, and among them were a couple of daring novelties that aroused more than usual interest. Busoni's "Christmas Eve," and Bartock's "Bear Dance" were so ultra-modern in their dissonance, that the audience, and even the artist, could not repress some audible smiles. Two of Ganz' own Morceaux, "Fileuse pensive" and "Marche fantastique" were charming in their originality. Mr. Ganz' compelling artistry was felt in everything he played, and we look forward to his next recital in March with great interest.

Long programs seem to be so stylish here that even the daily newspapers have protested through their critics. One tried critic exclaimed the other day, apropos of the situation, "In Berlin geben wir fur Geld die langste Wurst!" He made this remark in reporting the big concert at whih Mottl directed, and Godowsky was piano soloist. The program opened with Tchaikowsky's Storm, and it was a long, long time before the clouds cleared away. Finally, after the sun had come out again, Godowsky sat down to the piano and played the Chopin E minor Concerto, and he played it beautifully. Then the orchestra played Schubert's unfinished Symphony in a very finished manner, after which Godowsky again took his seat and played Chopin's Concerto in F minor, and did it even more beautifully than the first. It is his favorite of the two concertos, and it was a joy to hear it, given with such pearly clarity and political interpretation. But that wasn't all. The orchestra played Liszt's Mazeppa, in order to end as stormily as it began, and when the wild horse was finally started for the night, it was so late that the audience had to hurry to get home the same day.

Ignaz Friedman played two programs in one evening. He started with Liszt's little Sonata in B minor, just to get warmed up, and then played the Beethoven Appassionate.

Then to lighten up the program a little he gave Brahm's Twenty-five (25) Variations and Fugue on a Theme of Handel. Next came Chopin's Sonata in B flat minor, with all the repeats, and as grand finale the Schumann Carnival. I heard three numbers and left at 10 o'clock. He plays magnificently, and I enjoyed what I heard, but why should a planist try to run an endurance race with his audience?

Last Friday's Royal Symphony concert, under Richard Strauss, was one of the greatest of the season. Haydn's Military Symphony, The Erntefest from "Moloch," a fascinating work of rich modern orchestration by Max Schielings, a Berlioz overture and Brahm's Third Symphony completed the feast.

The same wonderful Brahm's symphony appeared on the Nikisch program today, at which Conrad Ansorje was soloist, and gave a beautiful rendition of the Schubert-Liszt Wanderer Fantasie.

WARREN D. ALLEN.

PASMORE TRIO NOW ON TOUR.

The talented Pasmore Trio, who are now making a tour of eastern California and Nevada under the direction of Fitzpatrick & Norwood, are being greeted by large and enthusiastic audiences. Their first concert, played in Placerville last Tuesday night, was conceded to be the most satisfactory musical treat of its kind ever heard there. The Woodland opera house was filled to capacity on Wednesday evening, and the encores out-numbered the programmed selections. The success was repeated in Nevada City and, again, in Grass Valley. The Pasmores are to appear in Reno on next Monday, in Sparks, Nev., on Tuesday, Carson City on Wednesday evening, and then jump south to give concerts in Los Angeles, and under the patronage of the Claremont College faculty on February 18th and 19th. The tour northward from Los Angeles is now being arranged by the managers.

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New York, January 31, 1910.

Dear Mr. Editor: That the "wars" among musicians are not confined to the vocal end of the cult was evidenced yesterday when there was a hurry call from Mahler for some one to take the place of Herr Josef Weiss to operate on Schumann's Symphony, No. 4, E minor. On Saturday during the rehearsal Herr Weiss objected to the manner in which certain instruments performed and so informed Herr Mahler. One word led to another and the end was that, each being the "isser" in his own mind, Herr Weiss left the platform with raging gestures. That the top of the piano was not fractured speaks well for the durability of the instrument, while the resounding thump with which it was closed shows that Herr Weiss has something up his sleeve. Herr Mahler sent out a hurry call for help and Miss Mero that was, Mrs. Irion as is, not being familiar with the piece, started a Marathon on the piano which culminated in a stiff wrist, so that she sent in regrets at the last moment, leaving Herr Mahler to fill the breach as best he could. He did. I don't know the name of the pianist, but as far as my limited judgment goes he did as well as either of the others and received as much applause. Herr Weiss appeared as per schedule, but he was told there was nothing doing as far as he was concerned; as he was accompanied by a lawyer it looks as though he meant to do dreadful things. When the concert commenced so many people were busy talking about the row that there was much more attention given to animated discourse than to the music, all of which goes to show that a tempest in a tea pot will interest most people, when a symphony will only make them yawn.

Le Grand Howland, who has been trying to break into print in this city, likewise the operatic field, will do so on Tuesday next, when he presents his opera "Sarrona" at the New Amsterdam Theatre. Mr. Howland is long of hair and exudes art from his finger tips. He is young and trustful, chock full of confidence and enthusiasm, and relies on the fact that the opera has been done twenty-two times in Italy, which is a fact, to enable him to get away with it. Wishing you all the success that you deserve, Mr. Howland, we'll be there, and hope to see you score a big success.

Wednesday night Wullner was the soloist at the fourth concert of the Philharmonic, and to me the songs that he sung in the commencement, "Children's Death Songs," were insufferably dull, depressing and unfortunate. It was much more depressing than a funeral, and as the audience faithfully followed the instructions given on the program by Herr Krehbiel not to applaud or interrupt in any way, one was given a good imitation of a dirge. Don't think that R. Mahler should be overproud of these songs. Wullner was much more appreciated in the Letzter Tanz and Anakreon's Grab, and was very heartily, applauded; as he should be.

Seems like these death things also run in cycles. Rachmaninoff was to the front with the Russian Symphony, conducting his own "Isle of Death." If he had really conducted the boat there and left it with the "symphonic poem" he would have been justly entitled to a vote of thanks, as it was the most dreadfully monotonous thing that I have listened to for a long time, and I venture the prediction that the audience would join in the chorus, "So say we all of us." He was far more successful with his own playing, and the audience seemingly never got enough, for they recalled him again and again, but then the audiences at the Russian concerts are always apt to be over-demonstrative.

Last Tuesday afternoon Busoni, the Italian pianist, gave a recital at Carnegie Hall and was a huge success. It was long, but the program was so varied that no one got tired of the recital, and from a quarter to three until after five o'clock, the skilled virtuoso held his audience in the hollow of his

hand, so to speak, and when the end of the program was reached there were cries of "more," and the Oliver Twists surged down the aisle to enforce their demands.

Maud Allan as Salome at Carnegie Hall was a fizzle. Not from the fact that the hall was empty, far from it, as the place was well filled, but from the spectator's point of view. I heard one lady say, "Why, it's not at all bad." The dancing "turns" have been pretty well done to death, and as the novelty has worn off so has the interest in the dancers. Which same is not to be regretted in connection with classic music.

There is no doubt that the new German opera or drama, whatever it may be called, "Electra," will be the big thing during the coming week. People will go to see it as much as to hear it, perhaps more, as there has been so much written and said about the terrible gruesomeness of the piece, and the terrible cacaphonic dissonances of the music, that Mr. Hammerstein has been able to sell out his house at double prices. Probably he could do the same if he were to advertise a thrilling reproduction of the Guillotine with a living subject. I confess that I take no pleasure in the ugly, non-melodic. neurotic music which at the present time seems so much the vogue. To me it seems more as the evidence of a disease than as something that we will love and remember. Twenty years ago people demanded the beautiful in opera. They had the foolish idea that the basis of music was melody. Wagner did not ignore this formula. All of his operas contain the magnificent passages which advanced critics would now call tunes, at least they would if written by any other than Wag-Today the public expects to be shocked, and if they are not shocked they think that they have not received their money's worth. But what becomes of all these "Shockers?" They quietly and naturally flit away in the darkness and are lost sight of. They make a sensation and are as quickly for-Salome is a case in point. After great advertising about the terrible beauties, I saw none, either musically or otherwise, it "died a bornin"," but the old operas Il Trovatore, Carmen, Faust, killed and damned and buried by the high brows for twenty years, are being sung to delighted thousand; every week; the high note from the "donjon" tower still causes a thrill, and the Soldiers' Chorus starts our feet tapping. Which is right anyhow? The public which loves music with its opera or the high browed critics who would reduce melody to a minor place?

THE PHILISTINE.

NEW YORK HEARS ANOTHER NEW OPERA.

"Germania" by Baron Alberto Franchetti and Luigi Illica Scores a Decided Success at the Metropolitan.

[From the New York Sun of January 23d.]

"Germania" a lyrical drama in a prologue, two scenes and an epilogue, was produced yesterday afternoon at the Metropolitan Opera House. The book of this work is by the indefatigable Luigi Illica and the music by the Baron Alberto Franchetti. It is long since the melodies of this composer have been heard in this city, for his "Asrael" was given at the Metropolitan in the season of 1890-91. New operas have come to be welcome in New York, but a week which gives us two may be regarded as uncommonly fecund. When the two are so different in atmosphere, feeling, subject, style and everything else that goes to make the individuality of a lyric drama then we must be still more pleased. If "Griselidis," exhibited at the Manhattan on Wednesday evening, was thoroughly French, charmingly legendary and daintily suggestive, "Germania," made known yesterday, was utterly Italian, bewilderingly historical and weightily realistic.

It is a singular creation, but it will probably please the general public, for it has much fluent melody and Miss Destinnn, Mr. Caruso and Mr. Amato to sing it. Critical description shrinks from the task of telling in detail the story of this work. It has for a political background the struggle of Germany to free itself from the Napoleonic yoke. We see Palm, the printer, in hiding, and we behold his arrest. We are introduced to Lutzow, Korner, Fichte, Weber and a dozen others of the League of Virtue which is to save Germany. Among the mmbers are Karl Worms and Frederick Loewe. The former has betrayed Ricke and is filled with remorse, especially since his close friend Loewe has fallen in love with her and wishes to marry her. Worms extracts from her a pledge of secrecy. He goes off to battle for the fatherland. But of course he comes back about two minutes after

(Continued on Page 18.)

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Note-The Pacific Coast Musical Review has been increased to 24 pages, which size will occasionally be augmented to 32 pages. This enables the management to add several new departments. The threatrical department occupies two full pages, and contains straightforward, unbiased and honest reviews of every theatrical performance of merit in San Francisco. These critical opinions, which are not controlled by the business office, will serve as a guide to our readers in Oakland, Los Angeles, Portland and Seattle, and all interior cities of the Pacific Coast, in case these cities should be visited by companies first appearing in San Francisco.

Besides this reliable theatrical department, the Pacific Coast Musical Review contains a page of late European news, and a page of the most important musical news from leading Eastern centers. The Los Angeles, Oakland, Berkeley and Alameda departments are continued as usual, while more attention is being paid this season to Portland and Seattle.

In this 24-page issue advertising pages will be limited to 12 pages, and anyone applying for space after these 12 pages are filled must wait until a rates can only be secured by those who keep their advertisement in these columns during the entire year. Those who desire to withdraw their advertisement during the two summer months must consent to pay a higher rate. Rates on this page will be IN CASE OF ANNUAL CONTRACTS: One inch, \$1.00; one-half inch, 50c, and "Musical Directory," 25 cents per issue.

(Continued from Page 16.)

Frederick and Ricke have been married at the forest home of Frederick's mother. Ricke takes no llight. Frederick starts in search of the betrayer, for from Ricke's innocent little sister Jane he learns enough to enable him to guess the truth. At a meeting of the league over which Worms is presiding Frederic appears and confronts him. They prepare to fight, but Queen Louise of Prussia solemnly walks in with her little son and bids them hold their swords for Germany. The last scene shows us the battlefield of Leipsic after the great fight. Ricke finds Frederic mortally wounded and Worms dead with the flag in his bosom. The dim figure of the retreating Napoleon moves across the plain as the opera ends.

On the whole the historical facts are used with dramatic effect, though the most theatrical climax of all is the appearance of Queen Louise in the subterranean scene. Here the audience, excited by the sonorous chorus, the pealing tones of Messrs. Amato and Caruso, the brandished swords and perhaps in some cases by memories of a certain ravishing portrait in the museum of Cologne, burst into appliause which had the ring of genuine enthusiasm. It was quite interesting. It has been said that Franchetti is the Meyerbeer of Italy, and in more than his manifest conviction that the tuba is an eloquent publisher of agitated emotion he resembles the wizard of the Grand Opera. He follows the older composer in the employment of the pictorial apparatus of the theatre and the clatter of historic actions to make a background for the real story of his drama. Let us admit, however, that the ardent young Germans of Franchetti, Italian as they are, win more real sympathy than the posturing Huguenots of Meyerbeer.

The battle scene is filled with shudders. The moans of the wounded remind one of the battle scene in "L'Aiglon. deed, one is continually reminded of something, but that is so common in music. It is lamentable to see Mr. Amato lying through the whole scene flat on his back, as silent and as still as an oyster. One chokes with tears to see Mr. Caruso all shot up and emitting short and painful phrases with the aid of strength drawn from a canteen, while Miss Destinn grovels about him, limp, large and lachrymose. Napoleon passing across the setting sun cannot bear to look at it. One remembers the departure of the Queen of Sheba. The marriage scene is in a far differnt mood. Here we have moonlight and storm playing at adagio and agitato with one another, while the solemn trees of the Schwarzwald spread protecting wings over many wandering melodies. The scene painter has done well here, but so has the composer. He has not created, but he has reproduced, well, something of the magic of the Black Forest. No one could reproduce it all.

Franchetti is not the sort of a composer that should be dismissed with contemptuous shrugs. He will not mark an epoch, to be sure, nor is he likely to be an indelible figure in the pages of Italian operatic history; but he has many agreeable ideas, some of them with their lineage clearly revealed, and he is a good workman. His Meyerbeerian tuba is no more objectionable than his Wagnerian leading motive attached to Ricke. That must have dripped into his memory from a final page of the second act of "Tosca." It is presented and represented many times till one expects to learn that Worms betrayed Ricke by a Scarpian device. But the composer's system is thoroughly Italian. There is plenty of declamator, recitative, sometimes elastic and expressive and well supported by varied instrumentation. The airs are constructed in the modern Italian style without da capo and as points of melody in continued dialogue.

In these airs Franchetti discloses no grasp of the finer pschyological power of music, but he displays facility of conception, animated fancy and fluent melody. Occasions when his music jars upon the hearer as unsuitable are indeed The only flagrant instance is Frederic's "Arma pura" the subterranean scene. The music is almost flippant the sentiment most passionate. In the treatment of declamatory dialogue supported by orchestral melody Franchetti shows skill. Such speeches as Crisogono's "To puer! Bel gusto camuffarsi in mugnai" are well set in this manner. A similar treatment is found in the prologue at Worm's "Or che averra?" Here it leads to warm cantilena. Stapps, the pastor, has two good airs in the Black Forest scene, and when we come to the ensuing love duo between Frederic and Ricke we meet very effective writing, though it must be confessed that it has some of the features of its ancestry. One recognizes Franchetti's membership in that league of musical virtue whose officers have been Ponchielli. Puccini and even Mascagni. In the same scene the returned Worms has an arioso, "Sono un risorto," which is thoroughly conventional yet most effective.

Despite the applause not so much can be said for the Konigsberg cellar scene. Here we are asked to interest our-selves in the action. The music is a mere accompaniment. Yet it has its moments. The chorus of the brethren in honor of Lutzow is full of spirit, and Stapps's story is fairly well composed. The best thing in the act is Frederick's visione splendida," in which the martial spirit is bravely proclaimed in high tones. The short speech of the Queen is good and the final chorus preserves honorable operatic traditions. The music of the epilogue consists almost entirely of broken dialogue over orchestral melody of descriptive character. There is in this scene no small craftsmanship. One hears no haunting phase; one grasps nothing tangible; yet the mood is defined. Without inspiration the music interests. It is a success of technics. The choral bits seem conventional, but they are perfectly adapted to their purpose.
Throughout the score there is evidence of a desire to write music which will sing well. The composer has in this generally achieved his object., There are opportunities for the display of some of the best qualities of the art of Mme. Destinn, Mr. Caruso and Mr. Amato. The instrumentation is well planned and has much variety ranging from idyllic tenderness to all the pomp and circumstance of patriotic speech making.

The scenic attire of the opera is tasteful and of excellent theatrical value. The performance yesterday was filled with sincerity of purpose and with a fine perception of the significance of the music. Mr. Toscanini conducted. The full cast was as follows:

Giovanni Filipo Palm, Giulio Rossi; Frederico Loewe, Enrico Caruso; Carlo Worms, Pasquale Amato; Crisogono, Antonio Pini-Corso; Ricke, Emmy Destinni; Jane, Christine Heliane; Lene Armuth, Marie Mattfeld; Jebbel, Lenora Sparkes; Stapps, Adamo Didur; Lutzow, Paolo Wulman; Korner, Lodovico Nepoti; Hedvige, Marie Mattfeld; Peters, Aristide Baracchi; Captain, Edoardo Missiano; a Lady (the Queen), Florence Wickham; a Youth (the Prince), Rita Barillo.

TILLY KOENEN.

(From Evening News, Buffalo, N. Y., January 9, 1910.)

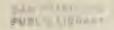
"If you go to no other concert this season don't, I beg of you, don't miss hearing Tilly Koenen," one of the most discerning judges of music Buffalo has ever known wrote the other day to a friend concerning the great Dutch contraits who is to give a song recital on Friday evening of this week.

"She has everything in her favor," continued the writer, who is not given to excessive enthusiasm and whose musical taste has been cultivated by years of study both in this country and abroad. "She has a wonderful voice, deep, rich, full of melody, bubbling over with laughter, vibrating with pathos. It is one of the most perfect contraltos I have ever heard. Then she has temperament to a remarkable degree. She puts her inmost soul into her songs and the joy of life is strong within her. Then, in a joyous burst of melody, she floods you with sunshine and the gladness of spring. Hear her, hear her, and get all your friends to go; otherwise you will miss one of the treats of a lifetime."

Miss Lucy Priber, well known in San Francisco as an efficient violinist and a member of the Zech Orchestra, is in New York, where she takes advantage of the opportunities presented to her both in study as well as performance. Miss Priber writes that the field is a most prolific one, and that she is very much delighted with the metropolis. She has met a nunber of prominent New York musical people who have assisted her a great deal in gaining a foothold. At a recent musicale given by the National California Club in New York, Miss Priber played two violin solos, namely, Andante Religioso, op. 31 (Vieuxtenips) and Obertass Mazurka, op. 19. No. 1 (Wieniawsky), with brilliant success.

Mabel Riegelman, the exceptionally gifted young prima donna soubrette, who has achieved such success in Stettin during the last few years, has been engaged by the Metropolitan Opera House Company to appear next year in Chicago in connection with the company's regular season. This is indeed a great honor for the young vocalist, who seems to forge ahead far more rapidly than is usually the case. It will be remembered that Miss Riegelman is one of Madame Gadski's most favored proteges.

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-Musical Review-

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VOL. XVII, No. 21

SAN FRANCISCO, SATURDAY, FEBRUARY 19, 1910

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MUSICAL CALENDAR

HUSICAL CLEADING	
Mansfeldt-De Grassi-Villalpando TrioFeb. 17. Ma	
Lyric Quartet 'Pop' ConcertFe	
Myrtle Eivin (Pianiste)	
Hother WismerMarc	
Mme. Tilly Koenen (the famous Dutch contralto)	
Maud Powell	
Flonzaley Quartet (in Chamber Music)	April
Damrosch Symphony Orchestra and Isadora Duncan	. May



PON another page of this issue will be found a record of the organization of a new musical club, and an accurate report of an address delivered by Mrs. William Dean, its first president. The name of the new club is the Wednesday Musical Club, and the charter membership comprises the unusual figure of four hundred. A club which

begins its history under such favorable conditions looks forward to an era of prosperity the like of which perhaps no other organization of this kind has ever experienced in this city. The Pacific Coast Musical Review, having pledged itself to encourage co-operation in musical affairs and organization of the various elements that constitute what is known as our musical cult, naturally welcomes this newly born and exceedingly healthy child in our midst with wide open arms. A musical club tha treally is active in the advancement of musical interests and that pays for the services of those artists to which it listens, has long been a want in this community, and the advent of the Wednesday Musical

Club, there are, should be the signal for genuine rejoicing among all those who have the musical interests of our city at heart.

We furthermore are glad to perceive that the Wednesday Musical Club has virtually adopted the by-laws and constitution of the Saturday Club of Sacramento, and if this new organization proves to be as successful and energetic as its prototype, then the founders can verily be proud of their work. We furthermore desire to express our gratification that Mrs. Albert Elkus, of Sacramento, the honorary president of the Saturday Club of Sacramento, is the godmother of the Wednesday Musical Club of San Francisco, and surely the advice she has given to the members and officers of this new society will contribute largely to the eventual success and prosperity of the organization. The particular benefits to be derived from a musical club of this kind is a mutual understanding of the various musicians and music lovers who become personally acquainted with one another and thus abolish largely that feeling of jealousy and antagonism which forms such an unwelcome reputation of the musical profession among the public at large. Then there is an opportunity for mutual study by listening to serious and instructive programs, rendered by skillful artists. Furthermore, such a club is able to encourage resident artists who otherwise would have no opportunity to receive pecuniary remuneration for their services, and finally a club that possesses the moral influence which a club of several thousand members necessarily must wield can accomplish a great many things for a community which no individuals could accomplish without a bond that binds them together. For these reasons we desire to congratulate the Wednesday Musical Club upon its first birthday and hope that with the passing of time it will grow and prosper until it has reached the ambitions aim which its worthy president has set for it.

And now having definitely recorded its good will toward this new club, we trust that the subsequent remarks made by the Pacific Coast Musical Review upon the dangers that beset the life of such a club if serious problems are dealt with in a too rigorous manner, will not be construed by any member of the new club as unfriendly and as directed against the success of this new organization. We shall present our suggestions merely as off-hand ideas that flit through our mind and justify us to pen them at this particular time. These suggestions are forced upon us by certain portions of the able address made by the president at the first meeting of this club, and which are worth thinking over. One remark we like to discuss at this time is this: "When we are co-operating with the local impressarii in presenting to San Francisco the BEST the musical world affords at the LOWEST possible figure. "And further on, Mrs. Dean urges the members to try and secure a membership list of at least seven thousand five hundred. Now, this problem is far more serious than it looks upon the surface, and we are certain that neither the worthy president of the Wednesday Musical Club nor its members realize how serious it would be if this thought would become a ruling force of this club. San Francisco should not be compared with Sacramento in this respect. The Saturday Club of Sacramento was organized at a time when it was impossible for any great artist to visit that city with any possible hope of gaining financial recognition. And inasmuch as this club, by means of its large membership, was able to raise sufficient funds to induce great artists to come to

Sacramento, it could but benefit that community, for it gave it something which it never had before. Therefore, inasmuch as the Saturday Club was responsible for making it possible for great artists to come to that city, it has a perfect right to demand that no outside influences should be permitted to interfere with its musical control of events in the State capitol.

But let us look at the situation in San Francisco. This city has for several years been recognized as one of the best-paving communities for artists. We have always been willing to pay a handsome sum to enable us to hear truly great artists. We cannot consider \$2.50 or \$3 too much money to listen to a great artist, because to do this is a musical lesson which is at least worth as much as any other music lesson, if not more so. But aside from this price, which is, as a rule, the maximum price, it is possible to listen to these great artists for as little as \$1 a concert. In other words, our musical public has for a number of years paid an average sum of from \$15 to \$20 a season, and has been absolutely satisfied and glad to do so, and would not think to be dissatisfied unless some one came among us and educated us to a policy of niggardliness. That is the question to be decided: Shall we go along and be proud of our support of the great artists that visit us and gladly pay deserved tribute to genius in a manner that is worthy of our generosity, or shall we step to the level of a community that pays \$6 a season for its musical entertainments, instead of \$15 or \$20 a season per capita? The president of the Wednesday Musical Club very skillfully proclaims that it is unfair to deprive a certain portion of the community from hearing good music, and that a club like the one under discussion would do away with such paternalism. We can not look at this proposition in the same light as the president of this club.

The few great artists are the kings and queens of our musical world. And we consider it as impossible for every subject of the Art of Music to come within speaking distance of these monarchs as we consider it impossible for every citizen of a country who assists in paying the expenses of the government to come within speaking distance of the rulers of the earth. Indeed, to uphold the dignity and royalty of our kings and queens, it would be decidedly detrimental to art in general if their work would become so commonplace and easy to observe that the alleged rabble, as Mrs. Dean says, could gaze upon this glory with unseeing eyes and uncomprehending ears. It is as impossible to understand the perfection of great art by one ignorant of its principles as it is for one used to plain and simple food to enjoy a rich repast of delicacies unfamiliar to his palate. It is impossible to make unmusical people musical, just as impossible as it is to make stupid people intelligent. And if a musical club considers it advisable to do missionary work in torturing people who do not want to listen to classical music subject to its vim, why make the great artists the janitors to sweep the public halls? Why not select for this purpose musicians more suitable for this mission-musicians who possess the necessary qualifications to delight the unmusical rabble. It seems to us nothing short of desecration to use the nobility of the art of music for primary educational purposes.

We do not want to hear the best artists at the lowest prices. We do not expect to be taught cheaply by the most efficient teachers. We are in favor of the policy of supply and demand, and if there is but one SchumannHeink in this wide, wide world, we believe that no musical club should want to dicker about the lowest price her services can be obtained for. And, by the way, this reminds us that notwithstanding the excellent work done by the Saturday Club of Sacramento, it is impossible for any artist of renown to visit that city today and give a concert, if the Saturday Club has refused to buy such artist for his or her minimum price. In other words, the community outside the Saturday Club has not become one whit more musical than it has been at the time of the organization of that wonderful society. But as we said before, there is no fault to be found with the Saturday Club, for it has improved matters in Sacramento, and for this the community has reason to be grateful. But shall we adopt the methods of the Saturday Club of Sacramento in San Francisco, where we have for years paid lavishly and gladly for our beloved visitors from abroad and from the East? This would indeed be making a step backward.

If, as Mrs. Dean says, the club should reach in future the membership list of seven thousand, it would include pretty nearly every concert-goer in this city. It would include what is known as the musical public. The society element is already exclusively assembled in what is known as the St. Francis Art Society. With the musical profession and amateur element embraced by the Wednesday Musical Club and the society element monopolized by the St. Francis Art Society, there would be exactly room for two concerts of each artist in this city. After the artist has appeared before these societies there could hardly be assembled enough people for sufficient concerts to induce any great artist to come to this city. If any music lover could hear all the great artists that come to San Francisco for \$6 a year, he would not, of his own accord, pay \$15 to \$20 a year, as is done now. If the Wednesday Musical Club thinks it will only attract the unmusical people—that is to say, the people who would not go to concerts without these inducements-that organization is very sadly mistaken for the very first to take advantage of a saving of from 50 to 75 per cent of their concert expenses would be the so-called musical public. It would result in San Francisco becoming one of the very cheapest musical communities in the country. Do we want such a state of affairs to exist here or not? This is the principal question to be answered at this time.

There is but one remedy to prevent such a cheapening of the musical entertainment, and that is for the New York musical managers to refuse to sell any great artists to San Francisco and Oakland. And this will no doubt be necessary if the Wednesday Musical Club should desire to institute such a reform as outlined here in this community. We do not want to hear the greatest artists at the lowest possible terms; we want to hear them solely and exclusively at those terms which their merit and their superiority justifies. If you buy a beautiful diamond you are willing to pay well for it, and if you cannot afford it you leave it alone or buy an ornament more within the reach of your purse. If you wish to study music from a renowned pedagogue you are willing to pay the price which such pedagogue charges for his lessons, and if you can not afford to pay his price, you take lessons from a teacher whose terms are more within your means. If you want to hear a great artist you are willing to pay the price charged by such artist, and if not, you can listen to an artist whose demands are not quite as extensive. But to demand that the jeweler should sell you a gem below its value;

that a renowned teacher should lower his rates for you; that a great artist should come down in his price, is a commercial way of looking at things which certainly can not adjust itself to the ethics of the art of the profession. It may be true that "When God created Beethoven, He did not have more strongly in mind the edification and delight of society than the uplifting of the laboring classes," but the good Lord has done a great

many things without taking humanity into consideration, and if He has not created Beethoven for the special benefit of any class, He also did not design in His all-wise Providence to make all people rich and all people fortunate to partake of artistic luxuries. Some people are musical, others are unmusical. Such is the law of the world. Is it the purpose of the Wednesday Musical Club to change the law of the world?

Madame Schumann-Heink Dignifies the American Composer

With Singular Devotion to a Noble Cause the Great Diva Sings Five Songs in English with the same Exquisite Artistry as the Classics of the Old Masters

By ALFRED METZGER

A great deal of space was devoted in the daily papers to the Schumann-Heink concert which took place at the Garick theatre last Sunday afternoon before one of the record audiences to one pre-eminent feature of the program. I refer to the inof the season, but none of the writers paid sufficient attention troduction of a special group of five songs by American composers sung in the English language. I sincerely hope that among the two thousand or more people present there were enough of those who habitually object to having songs or opera sung in English to learn an object lesson from Madame Schumann-Heink which they very sadly needed. English as sung by Madame Schumann-Heink with such distinction, with such mellowness, with such exquisite accentuation and with such musical enunciation, surely did not sound different from any of the other language which the great Diva employed throughout the rendition of her magnificent program. ing a group of five exceedingly skillful compositions by American composers in the English language upon her programs the great contralto has done more for music in America than the entire organization of champions who have cried for recognition of the American composer and she has done it more effectively and more permanently. This paper can not at this time even imagine how much Schumann-Heink has accomplished by this exceedingly graceful act. We shall return to those songs later on.

When a writer is compelled to express in brief phrases his opinion of a number of great artists that appear in a community during the course of a musical season it is often difficult to select just the most adequate terms to describe certain artistic advantages. It is furthermore difficult to discover the impression made by the artist upon the majority of her listeners and thus agree with this majority upon the most essential features of the performance. I consider always that writer the most incompetent who constantly disagrees with the majority of an intelligent concert audience. And this paper only then regards its mission in this respect successful if it can agree with the majority of its intelligent readers upon points of vital interest in the course of an artistic performance. No praise is dearer to the ears of the writer than that of visitors at his office who compliment him upon his ability to agree with them. But whatever may be difficult to agree upon among the average artist, there is no such difficulty in reviewing the work of Schumann-Heink. In the first place criticism becomes superfluous and in the second place there is no difference of opinion regarding Madame Schumann-Heink's art among intelligent music lovers.

The moment the Diva steps upon the stage there is introduced into the atmosphere a certain regal assurance and a certain majestic dignity that is all-embracing in its compelling force. Genius exudes from her countenance which, in a beaming brilliant smile reaches over the footlights into the topmost recesses of the gallery and the throwing out of the chest and the unique back-tossing of the head impress one with the conviction that here art has found a truly great exponent. And with the hush of the expectant mass of humanity there rolls forth a tone of inexplicable roundness and grandeur carried by a voice of marvelous range and compass which from the sonorous resonance of its lowest dimension to the flexible feathery lightness of its highest pinnacle reveals an eveness of tone and pliancy of character that is greedily absorbed by eager ears. The voice of Schumann-Heink possesses the majesty of a perfect organ tone and still is endowed with a smoothness and pliancy that is so characteristic of the violin.

And if you add to this exceeding beauty of vocal endowment an intellectual capacity for deep and interesting interpretation and phrasing you may begin to comprehend the high position which this Diva occupies in the world of music. To rivet the attention of her audeince from the beginning of her vocal declamation until the last note has evaporated from her quivering vocal chords is indeed the privilege of a genius and Schumann-Heink possesses this great gift in an unusually compelling degree. It is therefore not to be wondered at that the audience last Sunday afternoon went into raptures over the Diva's splendid musical achievement.

As I have stated so often in these columns, a song might just as well be left unsung if the words of the same are not made comprehensible and its meaning given a feasible expression. There is perhaps no more difficult vocal feat than to give to the fickleness of colorature passages the deeper emotion of a literary sentiment. And this is what Schumann-Heink did last Sunday afternoon. Her colorature work was exquisite. Every run, every trill, every staccato passage and every roulade exhibited certain emotional qualities which thrilled you in every sense of the word. And nothing was more thrilling than the Diva's incomparable rendition of the well known "Drinking Song" from Lucretia Borgia which was interpreted with a skill and a brilliancy of vocal pyrotechnics that no artist can imitate at the present day. But the skill of the Diva was by no means restricted to colorature work. Her sombre, majestic and compelling reading of the Waltraute scene from the Gotterdammerung was a feat of sublime art-Her emotional sympathy revealed in the Samson and Delilah aria was a genuine musicianly mosaic. The sacred fire that permeated her religious fervor of Schubert's "Die Allmacht" was soul purifying n its genuine appeal. Then again the sweet pathos in Loewe's "Das Erkennen" and the contagious numor in "Mutter an der Wiega" were ample evidence for the almost unlimited versality of this priestess of the art of song.

The selection of the five songs by American composers was an exc. Disconally happy one. The Rosary, so undeservedly condemned to popularity by indifferent orchestras and singers sounded like a new work as sung by Schumann-Heink with a sombreness not unlike the beauty of Gounod's Ave Maria. I have never heard this composition sung with such deep emotion and it has never had quite that effect upon me. The words "to kiss the cross" were uttered with a devotion and indeed an adoration that touched the very soul. And in striking contrast to the beautiful prayer was Chadwick's Danza which received various unique touches of humor at the hands of this inimitable vocaliste. Especially charming was her pronunciation of the line "By Inez I Was Taught" which her pronunciation of the line "By Inez I Was Taught" which she pronounced with inimitable roguishness like "tot" until the very end when, just to prove that she could pronounce it correctly, Madame Schumann-Heink sang a long drawn out "t-a-u-g-h-t." This must be heard to be really appreciated "t-a-u-g-h-t." This must be heard to be really appreciated. Then to my mind the best of the group of five songs was Carry Jacobs Bond's exquisite Lullaby very appropriately dedicated to the Diva. I have never heard a more moving expression of sentiment as the one Madame Schumann-Heink put into the words "Her eyes were as blue as the eyes of you," here the motherlove seemed just to pour from her lips. Rudolph Garz's dainty "Love in a Cottage," just as daintily sung as its pretty sentiment required, concluded one of the finest demonstrations, if not the very finest, I ever heard of

the worth of the American composer and the beauty of the English language. Surely no reward is too great to compensate Madame Schuman-Heink for this invaluable service she has rendered to America.

The complete program as sung last Sunday afternoon was as follows: Recitative and Aria from the Opera Titus (Mozart); Aria from the Opera Samson et Delilah (Saint-Saens); Waltraute scene from the Opera Gotterdammerung (Richard Wagner); Aria "Ah Mon Fils" from the opera Le Prophete (Meyerbeer); De Allmacht (Franz Schubert); Das Erkennen (Carl Lowe); Mutter an der Wiege (Carl Lowe); Traum durch die Dammerung (Richard Strauss); Allerseelen (Richard Strauss); Liebesfeier (Felix Weingartner); The Rosary (Ethelbert Nevin); Oh, Let Night Speak of Me (Chadwick); Danza (Chadwick); His Lullaby (Carrie Jacobs Bond); Love in a Cottage (Rudolph Ganz); Recitative and Aria from the Opera Le Prophete (Meyerbeer). A close examination of this wonderful program will convince the reader of the versatility and vocal power of the Diva and when I add that from the opening strains of the Mozart aria to the closing notes of the Meyerbeer aria Madame Schumann-Heink exhibited every particle of the utmost artistry it may easily be realized that such work and such art are heard altogether too rarely to be overlooked or missed.

ALBERTA LIVERNASH IN SANTA ROSA.

Alberta Livernash, the clever young pianiste who has appeared with brilliant success in San Rafael and San Francisco, has just gained another triumph in Santa Rosa. The Press-Democrat of that city has this to say of the recital which took place on Saturday evening, January 29th:

Under the auspices of the Saturday afternoon Club, Miss Alberta Livernash gave a pionaforte recital at the club house on Saturday evening that was most enjoyable. The auditorium was well filled by local music-lovers and their friends, gathered out of compliment to the young performer.

Miss Livernash's program was a varied one, and well calculated to display her capabilities as a pianist. It ranged from Chopin's well-known Funeral March to Liszt's famous Second Hungarian Rhapsody, and in all her selections she acquitted herself with credit. She appears to be at her best in the lighter and more brilliant passages, displaying therein a technic that is delightful. Her rendition of the two Poldini numbers was particularly pleasing, as were certain of the Chopin numbers, and the Liszt transcription of Paganini's Etude, in E major. At the conclusion of the set program she responded to the demands of her hearers and favored them with two extra numbers.

THE SAME OLD STORY.

As usual the Lambardi Opera Company which is about to inflict a week of mouldy Italian opera on our city makes its perennial promises of new works which it never has fulfilled and never will fulfill. In last week's Examiner our patinet friend Thomas Nunan publishes a list of operas to be presented by the Lambardi people which look very well in print, but which will never see the light of day by that organization in San Francisco. We have written to friends in New Orleans and other cities where the company appeared and will publish their honest opinions at the proper itme. We can state that neither Iris, nor Semele nor Lohengrin, nor Samson and Delilah are upon their repertoire so far presented in this country and it is not likely that they will rehearse it especially for this city. So why should the management of of the Van Ness theatre deceive the people of San Francisco in regard to the forthcoming engagement?

Mr. Nunan publishes fourteen operas which are supposed to be in the repertoire of the company. The organization will only give eight performances in this city. We will at this time select the eight performances and se whether we are right or not. It is our opinion that from the repertoire published in the Examiner the following works will be presented: La Boheme, Faust, Carmen, Lucia, Rigoletto, Cavalleria Rusticana and Pagliacci and possibly Madame Butterfly. If the later is to be presented it is bound to be a failure for we have heard this work to much better advantage by the Savage Grand Opera Company than the Lambardi people ever dare to give it. Norma may also be given, but it is very doubtful for we heard from good authority that there is no soprano in the company who can sing this role with sufficient artistry. The balance of the repertoire is as threadbare and as common-place as it always has been with the Lambardi people. Next week we shall publish a reliable review of the personel of the company.



New York, Feb. 7, 1910.

Dear Mr. Editor:-

Six years ago Arnold Volpe decided that there was room for another orchestra in New York and inaugurated the Volpe Symphony Orchestra composed almost entirely of young men. The entire cost of the experiment was borne by himself and the result was awaited with some trepidation, but the earnestness of purpose, the "heart" that both conductor and musicians put into the work assured success artistically almost from the commencement and after six years of uphill fighting for recognition as an orchestra even the soured critics of this benighted burg are compelled to admit that the orchestra today is artistically among the best in the country-bar none. Which observations are called forth by the fact that yesterday afternoon at Carnegie hall the Volpe orchestra gave the third of their series of concerts to a big house and a most appreciative and enthusiastic one. It stands to the credit of this organization that although the Metropolitan was giving a concert for the benefit of the Paris flood sufferers, although there was a big concert at the New Theatre, he lovers of music per se pretty well filled the big hall. And a most enjoyable concert it was.

Having been on the "sick and disabled" list for some time I hesitated to start out in the forty-five mile breeze with the thermometer close to zero, but I was well rewarded for my pains and thoroughly enjoyed the concert from start to finish, and judging from the hearty applause with which the ochestral numbers were received, the audience did also. The program opened with Haydn's Symphony in G minor and the second part with the overture of Tannhauser. I can not do beter than quote the remarks of Rawlins in the World: "Mr. Volpe's young men were like a breath of spring in their eager bouyant expression of Haydn's Symphony in G minor and the overture to Tannhauser." Personally I liked the Tschaikowsky number best, it was the four movements of "Serenade for String orchestra, No. 48," and the audience evidently thought the same, at any rate they insisted that the second movement be repeated and refused to allow the concert to continue until it was repeated.

Mme.Kirby-Lunn was the soloist and she was given a very cordial reception by the audience. Right here I want to do a little more quoting as exemplifying the attention which can be paid to several papers in this city as far as facts go and likewise with regard to the amount of attention which should be paid to their criticisms. (?)

"At Mr. Volpe's concert the orchestra showed itself to excellent advantage in the familiar symphony in G by Haydn (No. 13, B. and M.), playing it with fine precision and a muscularity of string-tone which would have brought credit to any of the older organizations. But its lack of routine was rather pitifully disclosed in the accompaniments to Mme. Kirkby-Lunn's airs, which were Gluck's "Armez vous d'un noble courage," from "Iphigenie in Aulide," and Saint-Saens's ballade "In Flancee du Timbalier," Mme. Kirkby-Lunn's large voice and corresponding style made her performance a delightful feature of the day's offerings, and there was no lack of appreciation in its reception on the part of the audience."

This criticism of Mr. Krehbiel's betrays either ignorance or prejudice. I happen to know that three months ago Mme. Kirby-Lunn was asked to send the music for her selections to the orchestra that they might have an opportunity to play it and that she was importuned by both cables and letters several times to forward the music without any reply. She arrived here on Friday evening and showed up Saturday when the last rehearsal was almost finished. Neither the musicians nor the conductor were to blame for any unevenness, and it would only be one who was inclined to hunt for flaws who would discover it, and if there was a lack of assurance displayed it rested entirely with the soloist and with no one else. As Mr. Krehbiel has reviewed four concerts, most of them in detail yesterday afternoon, he must have divided him-

self up in four equal parts or else he is guessing "by past performance" as they say on the track. At any rate he shows a vast amount of ignorance.

The concert at the Metropolitan netted the good sum of ten thousand dollars for the Paris flood sufferers which is a very nice sum of money all right, but I should like to see just how it was computed.

The so-called Opera Comique troupe of Hammerstein has been notified that theris services are no longer desired. After trying in vain to make the people here believe that he was giving them first class Opera Comique with a poor, third rate company, which the public would not swallow and which I wrote you three months ago nearly, would be the case, he sent them via the Schuberts on a barnstorming tour through Can-ada and "the tale's a sad one," and now they are talking about suits, etc., etc. Back to the mines, there'll be no strike tonight. Hammerstein has a clause in the contracts saying, "In case of insufficient box office receipts, services of artists may be discontinued." Can you beat that?

Elektra has been done, done brown. I did not see or hear it, and what more from the accounts which I have heard and the amount of space devoted to it in the papers I don't want to either see or hear it. When I want to enjoy a congealed blood experience I will go down on Fourteenth street and see the lady eaten alive by the tigers. Leastwise I will if they have secured another "pretty lady and white horse." The last one died in the hospital.

Constantino, who "jumped" his contract with Hammerstein to go to Boston, was nabbed by the process servers on the train Thursday night as he was trying to make a four bob frain linusuay light as he was trying to make a low working flush grow and was informed that Hammerstein wanted the trifle of \$25,000.00 for his absence without leave. Further the deponent sayeth not! Duffault is another Hammerstein star (?) who has been mixing things up a bit. He struck for an increase in pay when Hamemrstein was to put on Samson and Delilah as there appeared to be no other to take his part; it was taken, after a fashion, by Gagny who has ben on the retired list for a long time, but Mr. Duffault was given the sack, on the spot.

Saturday afternoon Mme. Bloomfield-Zeisler gave a piano recital at Carnegie Hall with lots of success artistically and heaps of enthusiasm. One must do something to show that they appreciate their paper. The World naively remarks, "The only recital and opportunity which this gifted player gives us of New York each year to enjoy her finished art." Well, that is not astonishing; no one gives any show in the music line here with the expectation of making any money. So what's the use?

THE PHILISTINE.

THE WEDNESDAY MUSICAL CLUB.

Another Worthy Musical Organization Is Born in San Fran-Cisco and Promises to Enter Upon a Brilliant and Posperous Career.

A new musical club was organized in San Francisco with a charter membership of not less than four hundred members. The meeting took place at Kohler & Chase hall and the officers of the club are: President, Mrs. William Dean; vice-president, Mrs. David Hirschler; treasurer, Mrs. George Kahn; secretary, Miss H. Simon; directors, Miss Blanch, Mrs. Julius Kahn, Mrs. E. Elkus and Mrs. Stich.

The program arranged for this occasion included a vocal selection by Mrs. B. M. Stitch, Sonata op. 45 for cello and piano (Mendelssohn), Paul Friedhofer and Miss Emilie Gnauck; vocal selections by Mrs. J. C. Brickell and piano solo by Miss Livernash. The address of the president, Mrs. Wm. Dean, was

Ladies and Gentlemen:

Ladies and Gentlemen:—

In the name of the new Club I bid you hearty welcome. The unusual size of the audience for a morning session attests the approval of the public for the new venture and is an unmistakable augury of its ultimate success. In view of your generous support there should certainly be for you a more adequate reward than a long address from a woman who, through chance and some kindly laddes, has for the moment the upper hand and through virtue of her office may hold you polite, but suffering victims. However, I shall not be able to let you of altogether as I have been assigned the duty of giving you a resume of the at least try to express my sincere and heartfelt thanks for the very great honor you have bestowed on me. My friends to a word—nay many words and yet more—but none present them-



MISS SADIE BULTMAN A Leading Member of the Beringer Musical Club

series adequate to express my gratifude and my pleasure that I should have been chosen first pilot when there are so many abler hands to grasp the helm. There is but one justification for the choice, the knowledge of my aptitude in the wise selection of lieutenants. After all, the sub-officers and the rank and file win more battles than do the generals. And now to the important subject in hand. Our aims and aspirations. They are the same that have incited many another band of earnest workers, but with a few important additions, to which especial attention is directed. To the credit of our city and to the honor of those who have preceded us in this work, be of the control o

vital chord of our raison d' ctre. Ut less importance to us is the propagation of misse annous people adready musical than the propagation of misse annous people adready musical than is a necessity in a community—not a luxury. Why in the name of all that is equitable and just, should good music be kept behind closed doors, the open sesame of which is the touch of gold or some mysterious fluid, color blue, which flowed in the veins of some grandfathers unknown in the cluding of the propagation of the difficulty of the color of some mysterious fluid, color blue, which flowed in the veins of some grandfathers unknown in the cluding of the color of the great masters, while it is a color of the great masters, while the alleged rabble must satisfy it intace craving for music with rag duries. Why should it obtain here? Why should we not be made a universally music-loving country? The very peasantry in Italy and Germany whistle operas, while our streets resound with "I love my wife, but Oh you kid." Think of it seriously, you music lovers here today. Isn't there grave necessity for musical missionary few? Arc you not inspired to help the movement along? Don't tell me that San Francisco does not want to lead in everything—she already has a lot of things the best ever—why shouldn't she become the great musical center of the United States? Smaller beginnings than this meeting today have critically an experience of the United States? Smaller beginnings than this meeting today have critically an experience of the United States? Smaller beginnings than this meeting today have critically an experience of the United States? Smaller beginnings than this meeting today have critically such as a constripped in numbers any musical club on the Coast. Mrs. Elkus came from Sacramento purposely to launch under the properties of the United States. The properties of the constription of the properties of the constription of the coast. It was a provision for those unhappy beings who have had the bad luck that they are properties to the hen

that.

Funds in our treasury to insure great artists coming to us. This has all been done by private enterprise, but we want to place it within the reach of those who have the taste without the means of indulging it. A two or three or four dollar artist for fifty cents to associate and active members. It will in no way encroach upon the preserves of local impressarios. They will be only pleased if we succeed in bringing the artists here. There will still be a large contingent for them to deal with. Our wildest flights of ambition do not presuppose the entire community as members. We are modest—we only want nearly all.

In honor of Hugo Mansfeldt, who recently returned from his tour of Europe and Northern Africa, the Mansfeldt Club last Súnday gave a musicale at the residence of the Misses St. John, 165 Buena Vista avenue. The programme was: "The Call of the West," dedicated to Hugo Mansfeldt. Over-

ture for large orchestra, arranged for four hands, Father Dominic Waedenschwiler, Mount Angel, Oregon, Miss Joan Baldwin, Hugo Mansfeldt; Walzer Capricen, op. 37 (Grieg), "At the Fountain" (Davidoff), Miss Grace St. John; Sonata No. 1, op. 13 (J. W. Hummel), La Jangleuse, op. 52, No. 4 No. 1, op. 13 (J. W. Hummer), La Jangfeuse, op. 92, No. 4 (Markowski), Miss Josephine Coonan; Papillions, op. 2 (Schumann), Miss Selma Werner; Widmung (Schumann-Liszt) Ballade, G minor, op. 23 (Chopin), Miss Frances Buckland. The club members, all pupils of Mr. Mansfeldt, are: Miss Joan Baldwin, president; Miss Selma Werner, secretary; Miss Grace St. John, treasurer; Miss Phoebe Brutscher, Miss

Frances Buckland, Miss Josephine Coonan, Miss Laura Ferguson, Miss Geraldine St. John, Miss Edna Wilcox and Miss Frances Wilson.—Examiner.

THE GREAT SCHUMANN-HEINK FAREWELL PROGRAM.

The wonderful Schumann-Heink will bid farewell to us for ths season at Dreamland Rink this Sunday afternoon, February 20th, with one of those colossal programs for which she is noted the wide world over. No other singer dare attempt what this marvellous artist accomplished on a single program. Here is the great offering:

Part I

Aria "Mitrane	
Aria "Sapho"	Gounod
Aria "Mignon"	
Aria "Samson and Delilah"	
Part II.	
Ich Liebe Dich	Beethoven
Neue Liebe, neues Ieben	Beethoven
Die Junge Nonne	Schubert
Wohin (by request)	Schubert
Der Erlkonig (by request)	Schubert
Part III.	
Gute Nacht	
Im Herhet	

Robert Franz Brahms Six Hungarian Gypsy Songs. Part IV Hugo Wolf Heimweh Ah Love but a Day... Danza (by request)... Beach

Chadwick

Certainly a great offering! To hear her sing "Heimweh" is alone worth the price of admission. The box office will open at Dreamland Rink at 9:30 and the entire balcony, seating 1,000 bends will be said at the 1,000 people, will be sold at the one dollar price.

A MUSICAL SOCIETY FUNCTION.

Mr. and Mrs F. M. Smith of Oakland gave a very successful musicale for which prominent resident artists were engaged at very satisfactory remuneration. If other society people would imitate this example music would be benefited much more than by asking artists to donate their services for charity functions. The Oakland Tribune of Wednesday, February 9th, said of this affair

9th, said of this affair:

Arbor Villa, the beautiful home of Mr. and Mrs. F. M. Smith, was the scene last evening of the most elaborate reception of the season, almost two hundred and fivy guests assembling at the season almost two hundred and fivy guests assembling at the season of the culmination of social achievement for the season of 1908-1910. A program of music, contributed by McKenzie Gordon, vocalist and Miss Bardu, an Eastern harpist of wide fame, was interspersed throughout the evening and dancing in the handsome ball room was enjoyed between the numbers. The beauty of the reception rooms of the great mansion was enhanced by decorations of ferns, Oregon grape, acadia and the tall, graceful fronds of the pussy willow. Violets and jonquils were used in the spacious lower hall, where the guests were received by Mr. and Mrs. Smith and enchantress carnations and ferns were combined in the ball room. Mrs. Smith was gowned in an imported creation of point lace and tiara, the beautiful costume accentuating the girlish grace of her figure.



Schumann-Heink **FAREWELL**

This Sunday Afternoon, Feb. 20

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TILLY KOENEN TRIUMPHS IN CHICAGO.

After the Pacific Coast Musical Review had gone to press last week the following wire was received by Manager Hanson from New York:

New York, Feb. 11, 1910. Pacific Coast Musical Review, Sherman, Clay & Co. Bldg. San Francisco—Koenen with Appollo Club, Chicago; created colossal furore in Ruth. Has been re-engaged New York Phil-

harmonic, which is exceptional. M. H. HANSON.

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Evening Prices: 10c, 25c, 50c, 75c. Box Seats, \$1.00. Matinee Prices (Except Sundays and Holldays), 10c, 25c, 50c.

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FERRIS HARTMAN COMPANY IN FLORODORA

The fact that genuine merit is appreciated by the public has been never more forcibly demonstrated in this State than now when the Ferris Hartman Opera Company is crowding the houses both at the evening performances and at the matinees. Last Sunday afternoon the management presented for the first time in stock in Los Angeles the well known and bright musical comedy "Florodora" which for so many years has attracted the attention of the theatre-going pub lic. This is now the second year of Mr. Hartman's successful regime in the metropolis of Southern California and during these two years Mr. Hartman's company has exercised no mean educational influence upon the music loving portion of the people. The old standard comic operas as well as the newer works have been included in the repertoire which changes every week and many works would perhaps never have been heard in Los Angeles had not the Hartman Company introduced the same. Then again, everyone of the later operatic successes given by the Hartman Company were played by companies which not only charged two dollars a seat, but in many respects were far inferior to the Hartman Company. In this manner it will be seen that Ferris Hartman has given Los Angeles something to be proud of and it is gratifying to perceive that the people appreciate his efforts.

It is hardly creditable to believe that the presentation of Florodora as it is given by the Hartman Company was prepared in one week. It goes with such a snap and is Lo exhilarating both musically as well as dramatically that it could hardly have been more smooth had it been rehearsed for several months. How Mr. Hartman accomplishes such a veritable miracle is really a mystery. It is not necessary at this time to go into detail regarding the performance of Florodora and we shall content ourselves by referring briefly to the work of those who scored the biggest success. There is above all Ferris Hartman himself, who unlike the creator of the role of Tweedlepunch adopts the cockney accent with a decidedly happy result and a noticeable improvement. The Cockney dialect as applied by Mr. Hartman makes the role decidedly more humorous than in any other linguistic dress and is surely according to the intentions of the author which makes of the character a London native. Mr. Hartman gets every particle of fun from the situations and reaches a climax when he plays a solo on a contrabass with the digital facility of a Kuzowiszky and the emotionalism of a contra tenor. Mr. Hartman's voice and the bass fiddle blend well together and the audience does not seem to get tired encoring for an how

Walter Catlett gets as much out of the talky part of Gilfain as is possible for him while George Poultney sings "Shade of the Palm" in a beautiful baritone voice and with much expression. Joseph Fogarty and Walter De Leon essay small parts with considerable vigor. Catherine Edmond the prima donna of the company, is the possessor of an ex Catherine Edmond, ceedingly pure soprano voice which she uses with decidedly artistic discrimination and her vocal solos are among the most artistic features of the production. Myrtle Dingwail sings a Spanish song with charming effectiveness and looks very dainty and pretty as Valleda. Her dancing is very graceful and chic. "Muggins" Davies is constantly improving. Her voice is beginning to show signs of maturity and she really seems to be able to carry a tone with musical comprehension. Histrionically she is as fetching and vivacious as ever. Josie Hart looks very dignified and handsome in the role of Lady Hollyrood and her magnificent gowns are the talk of the town. In her declamation of "Tact" she succeeds in emphasizing the exceedingly witty lines and must be regarded as one of the most successful attractions of the production. Anna Little says the few lines of the typewriter

with that emphasis that secures a hearty laugh.

Of course as usual the Sextette is one of the brilliant num-

bers of the performance and the handsome girls tastefully gowned and gloriously "behatted" exercise a most soothing influence upon the bald heads in the front row. The girls who move about with exceeding grace and sing with delightful vim are: Dorothy Blair, Lillian Leighton, Geno Gentry, Carmen Phillips, Amelia Hansen and Evelyn Abbott. It is well worthy of mention that numerous encores rewarded the Sextet for their splendid efforts. The young men of this sextet are also very clever musically and dramatically and their names are: Lawrence Bowes, Will Epperly, William Harold, Lescar Mote, Thomas Stevenson and Jack Martin. Particularly worthy of attention are the youthful and neat appearance of these young men.

At the time of this writing the demand for seats is so big that a second week of this production is very likely, notwithstanding the beginning of Lent. Manager Kavanaugh is very happy with the success of the Hartman Company and frequently leaves the box office to take a look at the house which always causes a broad and shining smile that does not come off until the spot light shows signs of losing its lustre or a fuse blows out behind the scenes. Following the production of Florodora will be the Ameer and among the features of the season will be the Geisha and other brilliant comic opera successes. Los Angeles is very fortunate to witness such splendid works under such excellent auspices.
ALFRED METZGER.

THE MYRTLE ELVYN CONCERTS.

Myrtle Elvyn, the brilliant and beautiful young American virtuosa, will give her three piano recitals at the Garrick Theater, the dates being Sunday afternoon, March 6; Thursday night, March 10, and Saturday afternoon, March 12. The Saturday matinee will be somewhat of an innovation in Manager Greenbaum's scheme of concert giving. It will afford an opportunity for piano students at the various schools and colleges in surrounding towns to attend. A special program will be arranged for this event and special rates made to schools or clubs attending in a body. For particulars apply at Mr. Greenbaum's office, 101 Post street. On Friday afternoon. March 11, Miss Elvyn will play in Oakland at Ye Liberty Playhouse. Among the works to be heard at the Elvyn concerts are "Prelude and Fugue," A minor, (Bach), (transcribed from organ by Liszt); Schumann's "Etudes Symphoniques"; Schu-"Kinderscenen"; Brahm's "Rhapsodie," E flat major, mann's the B flat minor "Sonata" of Chopin, and many other interesting numbers including some quite new to us. Complete programs will be ready during the week at Sherman, Clay & Co.'s and the Eilers Music Company, and seats will be on sale at both places commencing Wednesday March 2.

The following matinee musicale was given by pupils of Mrs. Blanche Ashley at Sherman Clay & Co. Hall on Saturday morning, February 12th:

Selected Duet-Elena Mari and Gladys Vernon; (a) Schumann-Elfe, (b) Schytte-Hascheman, Miss Leta Gross; Arthur Foote-Faelten-Trios, Jessie Gaynor-Solos, and Lucille Mitchell and Miss Whipple; Gounod-Sing, Smile, Slumber, Taubert-Cradle Song, Miss Mabel Michener; Gade-Entrance March, (b) Crosby-Adams-Reverie, Mari; Bach-Solfigetto, Miss Emma Rubiola; Bich-Courante. Phyllida Ashley; Chopin-The Maiden's Wish, Lassen-The Nest, Miss Lina Christine Whipple: Bach-Busoni-Two-Voiced Invention No. 14, Turner-Etude for the left hand alone, Nevin —Tarentella-Napoli, Gladys Vernon; Schumann—Romanze, Grieg—Minuet, Miss Gladys Wilkins; Tschaikowsky—"Nur wer die Sehnsucht Kennt," Hahn-Si mes vers, Miss Rue Randall Clifford; Chopin-Etude, op. 25, No. 1, Miss Whipple; MacDowell-Sea pieces, Phyllida Ashley. -14

WULLNER'S NEW PROGRAMS.

Varied and as numerous as were the selections of Dr. Ludwig Wullner when that artist appeared in San Francisco and other coast cities last November, his programs during the concerts to be given in the West during the coming May recitals will contain many new numbers. Many of these new selections are now being sung by the distinguished interpreter in the East. He is giving them before audiences to whom he sang prior to his first visit to the Pacific Coast. In every instance the added selections are being met by applause that stamps them as great if not superior to those interpretations given upon Dr. Wullner's initial appearance. One of the finest programs which the eminent singer will render while here will be that to be sung at the Greek Theatre, Berkeley, Thursday afternoon, May 5th.

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NOTICE TO SINGERS

Rehearsals for the Bach Festivals are held every Monday evening at the First Christian Church, corner Dana Street and Bancroft Way, Berkeley; and every Wednesday evening at 818 Grove Street, San Francisco. Rehearsals begin at 7:30. All singers who are interested are invited to apply for membership in the Bach Choir.

Address Miss Lillian D. Clark, Secretary, 1522 Spruce Street, Berkeley. Telephone, Berkeley 3294.

For the convenience of singers living in San Francisco, information concerning details may be obtained at the Pacific Coast Musical Review, Room 802 Kohler & Chase Building, 26 O'Farrell Street. Telephone, Kearny 5454.

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MANSFELDT-DE GRASSI-VILLALPANDO TRIO.

No better evidence of the success of the Mansfeldt-De Grassi-Villalpando Trio could be cited than the unanimous indorsement of the daily papers, as quoted hereafter:

THOUSEMENT OF THE OF THE ABOUT THE A

serves such attention as was given last night by an audience of musicians. The serves were before heard in San Francisco were the Saint-Seens Trio in E Minor. Opus 92, and the Sinding Trio in D Major. Opus 23. Between these, Signor De Grassi played the Bach Chaconne in masterly style and with virtuoso briliancy, and he was enthusiastically encored.

The Saint-Saens Trio is a big work of the most modern character, full of life and gracefulness, but scholastically free from melody. It is not calculated to please the popular fancy, but requiring study, it will improve in musical ears upon acquaintrance. The first movement, allegro non troppo and the third andante con moto, contain much beauty.

Sinding's trio has much more melody and is rugged and inspiring. Its naturalness, originality and spontaneity contrasted strongly last night with the carefully studied and elaborated composition of the French writer.

Sinding's trio has much more melody and dequate rehearsal composition of the French writer. There members of the new organization was notably good, indicating thorough mutual understanding and telling of careful and adequate rehearsal Mrs. Mansfeldt and Mr. Villalpando have long been recognized here as exceptionally capable in this line of work; and Signor De Grassi, although comparatively a new-comer, is a violinist of scholarly attainments and has won European distinction for the work seemed authoritative, and certainly the effects produced were very gratifying. The interpretations of the two new works seemed authoritative, and certainly the effects produced were very gratifying siven next month, with a program entirely from the Bohemian composers, Maurice Anger, the new tenor from Europe, will sing four Bohemian songs.—Thomas Nunan in the Examiner.

EXCELLENT COLORING AND INTERPRETATION—If all chamber music concerts were as pleasing as that given by the new Mansfeldt-be Grassi-Vilialipando trio last evening at Kohler & Chase Hall, there would be less dread of such concerts among those who look upon chamber music as tame and uninteresting.

With the thoroughly lovely Saint-Saens trio in E Minor and the romantic Sinding trio in D Major, the program was varied in its thoroughly modern character by the ever-favorite Bach "Chaconne," dear to the heart of all violinists. It was played in appealing style by Antonio de Grassi, who failed perhaps a little in its wondrous breadth, but succeeded in giving to the immortal composition the splendid warmth of exposition of which many players lose sight in their strivings for volume of tone.

immortal composition the synthem many players lose sight in their strivings for volume of tone.

As to the trio, their ensmble was good, their style excellent and their interpretations of the two works delightful. Both were given with excellent coloring and quite commendable finesse. Little more force at the climaxes was perhaps the only convenient of the coloring and quite commendable finesse. Little more force at the climaxes was perhaps the only convenient of the convenient of the convenient of the convenient of the coloring that the convenient of the convenien

CONCERT PLEASES AUDIENCE—The first of a series of three concerts to be given by the Mansfeldt-De Grassi-Villalpando trio was heard last night by a large audience at Kohler & Chase's Hall.

It would be difficult to gather three better artists on the Coast than are brought together in the persons of Mrs. Oscar Mansfeldt, planist; Signor Antonio De Grassi, violinist, and Wenselson Villaipando, 'cellist. The hall was well filled last night with lovers of chamber music and the applause that greeted each of the numbers attested an appreclation of the artistic. Saint-Saens' Trio in E minor was given in its entirety, the contrasts between the various movements being nicely brought out and the delicate phrasing and shading were compassed with out and the delicate phrasing and shading were compassed with an unanimity of expression which bespoke long rehearsal. Bach's "Chaconne." for violin, was played with classic skill by De Grassi. Its difficulties were surmounted easily and the players' tone was full, vibrant and elastic. Much expressiveness characterizes De Grassi's artistry. Sindig's D major Trio was given for the closing number and its modern measures and ree handling of the trio form were done admirably—S. F. Call.

ANOTHER PARTY HEARD FROM.

A week or two ago the Pacific Coast Musical Review published a long editorial explanatory of the symphony situation in San Francisco. It mailed marked copies to one or two members of the Promotion Committee. members of the Promotion Committee. A few days afterwards the following paragraph appeared in the San Francisco Examiner. We publish the item for what it is worth and repeat our determination not to support editorially any movement until actual CASH has been collected for an enterprise and until it is assured that an adequate concert hall will be built at the same time. In the meantime we publish the Examiner item for the edification of our readers:

Examiner item for the edification of our readers:

There seems probability that San Francisco will soon have a permanent symphony orchestra, as the "Musical Association of San Francisco," having that object in view, was recently incorporated by men well able to put the plan in execution. The principal promoters are

Dr. A. Barkan, T. B. Berry, E. D. Beylard, Antoine Borel, W. B. Bourn, J. W. Byrne, C. H. Crocker, W. H. Crocker, Frank Deering, Alfred Esberg, J. D. Grant, Frank Griffin, E. S. Heller, John D. McKee, William Mintzer, J. D. Redding, John Rothschild, Leon Sloss, Sigmund Stern, Dr. Stanley Stillman, R. M. Toblin.

obin.

Committees have been appointed and details of permanent or committees have been appointed and details of permanent or committees have been appointed and details of permanent or committees have been appointed and details of permanent or committees have been appointed and details of permanent or committees have been appointed and details of permanent or committees have been appointed and details of permanent or committees have been appointed and details of permanent or committees have been appointed and details of permanent or committees have been appointed and details of permanent or committees have been appointed and details of permanent or committees have been appointed and details of permanent or committees have been appointed and details of permanent or committees have been appointed and details of permanent or committees have been appointed and details of permanent or committees have been appointed and details of permanent or committees have been appointed and details of permanent or committees have been appointed and details of the committee of the Committees have been appointed and details of permanent organization and plans for the future will soon be announced. Nearly every large city in the country has an orchestra of this sort, as the directors of the new society state, and two cities on this Coast have working organizations. The Boston Symphony Orchestra is known all over the world. The local promoters propose to see to it that by the time of the Panama-Pacific Exposition San Francisco will have an orchestra capable of maintaining the reputation which San Francisco always has enjoyed, of appreciating and exercising a discriminating taste in matters musical and artistic.

ORPHEUM—The Orpheum program for next week will possess as two headliners Walter C. Kelly "the Virginia Judge" and Fred Lindsay, the Australian bushman and stockwhip expert. Mr. Kelly in the opinion of many is most For many years he has been an established favororiginal. ite in this country and last season he gathered fresh laurels by a complete conquest of the British playgoers. His success in London entirely eclipsed that of any other American comedian that had appeared in that city and he refused an offer of two consecutive years' engagement there, in order to return to his native land and play the Orpheum circuit, after which he departs for the Antipodes. His performance is a review of a day's doings in a court house in the South, presided over by a characteristic Virginia judge.

When Fred Lindsay came to this country last year under Martin Beck's direction he was quite unknown, except in certain circles of sporting men and big game hunters. He had not appeared more than half a dozen times, however, before the vaudeville world realized that the man from Australia was a startling novelty. He astonished the audiences with the marvelous feats he performed with the thirty-foot whip, with two-foot dock, such as is used by Australian bushmen. This whip, cracked at full length, reaches nearly across the stage. Cracking it with the noise of a rapid-fire Winchester, this powerful athlete controls the lash at his will, cutting a candle in two within an inch of a mark, whipping the ashes from the cigarette held in a man's mouth without even moving the cigarette, lassoing a man with the aid of his whip alone and otherwise demonstrating it to be the deadliest kind of a weapon possible. He also shows how harmless it is in the hands of an expert by tying the strand around a woman's neck or arm without harming her.

Charles W. Bowser, Edith Hinkle and their company will appear in a strong modern one-act play by Oilver White called "Superstition" which the Eastern theatrical critics consider one of the best sketches ever produced in vaudeville. It is a story of political intrigue in which satire, repartee and intense incidents are liberally availed of. The Reed Brothers, unique gymnasts, who excel in feats of strength and skill, which they manage to intersperse with touches of quaint and original comedy, will be included in the coming attractions. Next week will be the last of Thorne and Carleton who will appear in a new skit called "American Justice." It will also conclude the engagement of La Veen-Cross and Company, Emma Francis and her Arabian boys and Bert Leslie in his slang classic, "Hogan in Society."

LECTURES BY MRS. FAIRWEATHER.

Withey & Tuttle, the new management recently established for the purpose of directing the tours of Lyceum and musical attractions on the Pacific Coast, announce what they entitle "Salon Lectures on Modern Thought," to be given during the month of March at their handsomely and luxuriously appointed studio, 315 Sutter street, by Mrs. Mary Fairweather. The lectures are divided into four different phases, as follows: "Drama," "Opera," "Novel" and "Forecast." The price for the series of four lectures is \$2.50 and single admission 75 cents. Only a limited number of tickets can be disposed of, as the seating capacity of the studio is restricted to a certain number. For further particulars address Withey & Tuttle, managers, 315 Sutter street, San Francisco.

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Oakland, February 7, 1910.

Not the queenly, all-conquering magnetic Carreno of several years ago played last Friday at the Liberty Theater! the woman and less the queen; sufficient to her occasions but not disdaining them; winning through her artistry rather than by means of her personal grip upon us-that is the present Carreno. Who shall regret the other, since powers are waning, when she plays this programme:

(Beethoven); prelude in D flat, Sonata "Appassionata," sonata Appassionata, (Beetnoven); preiude in D flat, (Chopin); Nocturne op. 37 No. 2, (Chopin); Etude in G flat, (Chopin); Polonaise in A flat, (Chopin); Etudes Symphoniques, (Schumann); Sonetta del Petrarca, (Liszt); Etude in

D flat, (Liszt); Rhapsodie No. 6, (Liszt). The sonata. (which is as dear to every pianist as is his most cherished ideal), received no new expositions, but was played with surpassing skill in every part and with perfect clarity and freedom of technique. Personally, I have never believed in the last movement any more definitely and completely than on Friday. Sometimes, even in your most inti-mate homes with it, it is not fully credible. Carreno made it quite human, quite in the experience of all of us. I may not make my meaning clear to those who honor me by the weekly reading of these frequently too hastily prepared notes. those of you to whom Beethoven's music is, in most of your moods, a book in your own mother-tongue; and in others a thesis in a remote language upon a theme of which you have no knowledge-you will understand. I sometimes believe that too much of the great new significant music has the effect of causing Beethoven to seem almost too easily comprehendedand thereupon we fall into a trap for the time; Beethoven being, as we truly know, an epitome of the wisdom, the experience of all the ages before and after him. The paradox, and the digression, will, I hope, be pardoned.

The first three matters in the Chopin group in Friday's programme called for no great display of virtuosity of course, and the "Butterfly" had, as always, to be repeated, the second time without the odd little difference with which Carreno has heretofore made the repetition interesting to the multitude. The Polonaise she invested with her old-time fervor; and one wished that every climax which is as long on the way as those in the "Revolt" might reach its ultimate as ardently as those did under Carreno's hands! After the Chopin group the pianist gave the first etude out of the opus 25 for an encore.

The Schumann variations were played with orchestral breadth and grandeur, without threatening, as they have been known to do, to become too vast for pianoforte exploitation. Written in Schumann's most splendid period; dedicated to Sterndale Bennett, whom he loved; the theme suggested to him by another friend-the one who appears as "Estrella" in the Carnaval; and the knightly subject of the finale selected in homage to still another friend-the etudes stand as a sort of monument of noble proportions and commanding size, commemorating friendship. Nobody else, save only Bauer, has in my hearing given that great pedal-point in the finale such overwhelming magnificence as Carreno did last Friday. long as she can continue to do that, she is a great pianist.

The Liszt numbers drew forth the greatest applause of the afternoon, and at their close the pianist was recalled many times, finally playing a waltz, her own.

The Golden Gate Quartet (men's voices), whose members are all residents of this side," having been filling many successful engagements in the interior. They sang n Sacramento and Vacaville lately, and were received with enthusiasm.

Mr. Charles Dutton gave a musicale last week at his pleasant studio in Berkeley

Mr. Robert Harndem gave also studio evening during last week at his Berkeley studio.

Mrs. Collar, wife of Dr. Collar, a well-known dentist, has

been engaged as soprano soloist of the quartet of the Alameda First Presbyterian church. Mrs. Collar was chosen out of a considerable list of candidates for the position.

ELIZABETH WESTGATE.

A SUCCESSFUL PUPILS' RECITAL.

The Music Teachers' Association of California gave what is said to be the most successful pupils' recital of its entire career at 1736 Golden Gate Avenue on Friday evening, January 28th. Since the election of officers new blood has been infused in this society and it is the ambition of the new board of directors that the organization should be worthy of its dignified title through its activities. The participants on the programme manifested in a striking manner the particular method or school of tuition employed by their teachers and the majority of the pupils assisting in the event proved a credit to their teachers as well as the association. As will be seen further on the character of the programme is a decided improvement upon former ones and seems to bear out the decision of the officers in their desire to create a more dignified atmosphere than has been the case during previous years.

At the last meeting of the organization a vote of thanks was tendered the officers for the progresive work they have so far instituted and which is likely to put the society on a more authoritative basis. It was also decided at this last meeting to separate the pupils' recitals from the professional recitals and have not in future teachers appear on the same programme with pupils. In addition to pupils' and teachers' recitals the association will arrange artists' recitals by which no doubt is meant individual recitals by particularly gifted soloists. The Pacific Coast Musical Review is pleased to note this activity in the ranks of the California Music Teachers' Association and wishes its members success in this aggressive campaign. H. W. Patrick, the retiring president, was presented with a beautiful gold scarf pin in recognition of his

services. The programme was as follows: services. The programme was as follows:
Clulsam—"Woodlark Croon," Rogers—"At Parting," Miss
Verna Airey; Durand—Valse op. 83, Miss Lillian Cramer;
Badia—"Repeat Again," Mrs. L. Perrine, Mr. Robert Grubb;
Liszt—Rhapsody No. 2, Miss Ione Michaels; Dekouen—"Armourer's Song," Cowles—"The Monk," Mr. Alfred Medley;
Harris—Petite Fantasie, Master Julius Lester; Chaminade—
"The Mondard Company of the Country of the "Sombrero," Miss Hilda Anderson; Aosti—"Could I," Neidlinger—"On the Shore," Mrs. J. D. Fair; Chopin—Military Polonaise, Master Arthur Sandahl; Verdi—Aria "La Traviata," Miss Maria Roeckel; Liszt-La Campanella, Master Andrew Panella: Nevin G. B.—"Drink to me only with thine eyes," "Ho! Fill me a flagon," Mr. Bradley.

TRIUMPHS OF BUSONI.

The triumphs of the great piano virtuoso, Ferruccio Busoni, are just now the musical sensation of the East. No such demonstrations as those that have greeted this distinguished soloist have ever been known in the history of Carnegie Hall. At the second recital given by Busoni, February 9th, the scenes following the finale number were without precedent. Following a half-hour's demonstration, the lights were turned out on the cheering crowd and the final encore was obtained in the dark. A huge laurel wreath from Paderewski was exhibited in the lobby. As one number on this program Busoni played the twenty-four preludes of Chopin. Arthur Abell, the famous Berlin critic, says that Busoni was the first planist ever to give these at one sitting; and, as an instance of the virtuoso's marvelous memory, cites the occasion when Busoni played fourteen concertos with the Berlin Philharmonic without notes.

THE SECOND "POP" CONCERT.

The second of Will Greenbaum's Sunday popular chamber music concerts will be given on the 27th inst. at Kohler & Chase Hall. The Lyric Quartet will play Haydn's beautiful string quartet No. 10. Miss Dorothy Pasmore, accompanied by Miss Flora Nachtrieb, will play some rarely heard old cello works by Correlli and Boccherini, and the "Quintet" strings and piano by the eminent California composer Edgar Stillman Kelly, now a resident of Berlin, will be performed for the first time in this city. F. M. Biggerstaff will play the piano part, which is no light task. Seats will be ready Thursday at Sherman Clay & Co.'s and prices, 50 cents and \$1.00. Season tickets may yet be obtained. The third concert will be given April 10, when Mr. Allen Bier will assist the quartet in a rendition of the "Quartet for piano, violin, violoncello and viola," by Schumann.



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ROBERT MANTELL IN RICHELIEU-In one of last Sunday's newspaper interviews with Robert Mantell he spoke of the difference between the old-time or what h called the style of acting and the methods of the modern school. He went on to say that he would not have been tolerated in those days any more than we today would listen to one of the old-fashioned roaring, ranting, Edwin Forrest kind of tragedians; that then, the actor was primarily an elocutionist and spoke his lines only with respect to their sound as opposed to the modern striving to bring out the thought behind the lines. In this interview he was speaking of Shakespeare and no doubt he is right—the magic of Shakespeare's poetry can stand interruption by the rantry as well as by the intellectual, but Buliver-Lytton's "Richelieu," most excellent as it is from the standpoint of plot, for its breathless suspense and stirring action, will never live for any value that its lines may have.

It was written for a bombastic age and tune and meant to be acted in the old-fashioned, high-flown manner and it is not a great enough play to get its full value out under the more subtle modern style of Mantell. To my mind he rather overplays the physical weakness of the mighty Cardinal; true there are lines enough in the play to warrant the actor in impressing the old man's infirmities on the audience but not enough to overshadow the indomitable spirit of Armand Richelieu. As a portrayal of a failing old man I have no fault to find, but when that old man is the mighty genius who made the king of France the first man in Europe and the second in his own kingdom, his physical weakness should not be the mere failing of an ordinary mortal, but should impress us as something in keeping with his imperious nature; this might not be true to life but it would be more in keeping with the play. In other words there should be less of the tottering step and more of the flashing eye. Despite his beautifully clean diction, the richness of his finely modulated voice and his remarkable makeup, Mantell's Richelieu, while an interesting and enjoyable performance, in my estimation, falls far short of being a great production.

It is almost unnecessary to say that he rises nobly to the stirring climax of the great fourth act and launches the course with all the necessary vigor - that is to be expected, he never would be ranked as one of the leading tragedians of the day if he were not capable of it, but in that other scene in the same act where Richelieu, supposed to be dead, comes in on his triumphant foes, he was decidedly weak. Perhaps this was the fault of his stage management; it will be rememhered that the king and the courtiers are highly elated over Richelieu's death, De Maupant is ordered to the bastile and everything is running along beautifully-a trumpet is heard, the crowd is astonished and dismayed, they stand rigid, the audience is tense with expectation too, and the haughty cardinal defiantly strides on the scene. In this performance the Richelieu comes in, almost sneaks in, and he is well into conspirators are grouped together, the bugle is unnoticed and view before they see him and a fine situation is spoiled. Now I have been trying very hard to keep from saying "I remember when etc.," but I can not help recalling the look on Edwin Booth's face in this scene as he strode into the midst of his enemies.

Marie Booth Russell as Julie is beautiful to look at and in the playful scenes with the cardinal is delightful, but as the play progresses and the part requires emotional acting she it not up to the requirements of the role.

JOSEPH M. CUMMING.

ROMEO FRICK GOES TO BERLIN.

Romeo Frick, the well-known and successful young baritone soloist, has just returned from the East, where he met with enviable success in a series of concerts in Cincinnati and New The various musical journals are exceedingly enthusiastic regarding Mr. Frick's baritone voice, stating that it is a very resonant and flexible organ which is used by its possessor with the utmost artistic discrimination. Concerning the concert given by Mr. Frick in Cincinnati the correspondent to the New York Musical Courier placed Mr. Frick among the foremost American baritones of the day, which is saying a great deal.

During Mr. Frick's two year's sojourn in Oakland he has become known throughout the Pacific Coast both as a successful teacher and an ambitious and conscientious artist. Frick is a very enthusiastic disciple of the art of song and for this reason has established here a host of friends and admirers who follow his work with interest. Mr. Frick will leave for Berlin about April 1st, where he will enter upon a concert tour For the present he expects to make his home in Berlin. All those acquainted with Mr. Frick admire his many personal and artistic qualities and wish him success in his new enter-

MUSIC IN LOS ANGELES.

Los Angeles, February 14, 1910.

Two important events marked last week's musical calendar and both drew record houses. The first of the two, Mme. Teresa Carreno, the eminent pianist, achieved tremendous success on Tuesday evening with a program of stupendous proportions. Contrary to Mme. Carreno's custom, and in spite of the fact that this distinguished artist shows to better advantage in smaller numbers, the program contained two large sonatas. One of these sonatas is the Chopin Sonata in B Minor, for some reason or other neglected by the majority of pianists in spite of the fact that few more grateful works exist for that instrument. The other sonata, "The Keltic" by Mc-Dowall is a composition which has of late been performed frequently although I know of few works less interesting than this one. Of course, it goes without saying, that the entire program was given with that finish and repose for which Mme. Carreno is justly famous, and for this reason it is easily explained that the audience was not willing to leave the Auditorium until the pianist had added encores. Right here it might not be out of place to mention that the ushers who officiate at concerts of this kind should display sufficient common sense and not open all doors leading to the street as wide open as they did, compelling the pianist to make a personal request that a little more consideration be shown her while still at the piano.

Mme. Teresa Carreno was again heard as soloist with the Los Angeles Symphony Orchestra on Friday afternoon, and as was to be expected, drew an enormous house. Her masterly reading of Grieg's A Minor Concerto was the really bright spot in this symphony program. Mme. Carreno was in superb form and played this popular concerto with a convincing sincerity and flawless technique. It is to be regretted that the Los Angeles Symphony Orchestra has so little opportunity to accompany concertos for piano and therefore lacks the experience which comes to similar organizations in other cities where pianists are more frequently heard as soloists with large instrumental bodies. A metronome Tempo will not do for a Grieg-Concerto, especially when so daring a pianist as Mme. Carreno is at the solo instrument; good-naturedly therefore, the soloist took matters in her own hand and urged the orchestra on as good as she could.

On Friday night Mme. Schumann-Heink gave her third concert of the season at the Temple Auditorium. The attendance taxed the capacity of the house and the enthusiasm of the listeners was aroused to the pitch, which seems to be a peculiarity of all Schumann-Heink concerts. I was unable to attend this concert myself but according to the concensus of newspaper reports this famous singer has never been heard to better advantage and never before has a singer been heard here who is as well liked as Schumann-Heink.

The Belasco Theatre began two weeks ago with a most finished production of Geo. Broadhurst's "Man of the Hour," and judging from the way the public are storming the box office this remarkable play will hold the boards there for some time to come. Never has Lewis Stone been seen to better advantage, all his stage-craft and talent for portraying characters of iron will is here brought into play, and altogether the play seems especially written for the most popular actor in Los Angeles, Lewis Stone. The play in itself is one of the best ever produced here and is staged in a manner which would be highly creditable to any metropolitan theatre. It is hardly saying too much that the Belasco Theatre Stock company has few equals in this country, for no matter what they play. for each character there seems to be always a capable in-

HEINRICH VON STEIN.

On Sunday, February 13th, Mrs. Dreyfus, of Los Angeles, gave a studio musicale for her class, to meet Miss Frida Peycke, a talented young planist and composer, from Chicago. Mrs. Dreyfus will sing the following of Miss Peycke's songs: Crocus Tune, One Little Weed, A Streaming Sunbeam, Smiles, The Cuckoo, and a new one, The Spirit Flower. On February 19th Mrs. Drevfus will sing before The Pomona College, in the song cycle The Raven and a group of songs. On January 26. Mrs. Dreyfus gave groups of French, Spanish, German and English songs at a reception given at the home of Mrs. Doheny, Miss Peycke was the accompanist.

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"IRIS" NOT ON LAMBARDI REPERTOIRE.

For purposes easily to be comprehended the press agent of the Columbia Theatre is handing out misleading information to the critics on the daily papers and among such information is his contention that Mascagni's "Iris" is upon the Lambardi repertoire. We have before us the repertoire presented by that company during its present tour and copy herewith the same as it is published in the Los Angeles Times of Sunday, February 13th. The Times says:

"The repertoire for the week of February 21st at the Mason may be announced with definite certainty, and is as follows: Monday "Gioconda," Tuesday "Il Trovatore," Wednesday matinee "Gioconda," Wednesday night "Lucia," Thursday "Madame Butterfly," Saturday matinee "Madame Butterfly," and Saturday night "Cavalleria Rusticana" and "Pagliacci."

If the readers compare this repertoire with our prediction printed elsewhere, they will find that this paper is thoroughly reliable. If the Lambardis gave "Iris" to San Francisco they would slight Los Angeles much to their regret. It is safe to say if "Iris" is not to be given in Los Angeles, it will most assuredly never be given in San Francisco. This company has promised "Iris" so often that it has become a habit and no serious attention should be paid to it. The fact is, with the exception of "Madame Butterfly," which we have seen and heard far better than the Lambardis ever dare to produce it, every opera has been heard here dozens of times by the same company.

The ensemble classes under direction of Miss Mary Pasmore, first violin of Pasmore rio and Lyric Quartet, has entered its second season and will give another concert in three months. Dorothy Pasmore, assistant director, is first cellist. In ensemble or alternatives the class has the co-operation of Sallie Ehrman and Mr. Peck and Elmer Arnold for violins, Eugene Colby, viola, and Hjalmar Holmes, cellist. Mrs. Planche Ashley and her talented daughter, Phyllida Ashley, are among the pianists. Miss Lina Whipple, Miss Jessie Harmon, Miss Gladys Wilkinson, Miss Gladys Vernon are pianists, and Miss Mabel Michener and Miss Rue Clifford, vocalists who take part. There are always guests present who act as an incentive to good work.

Frederick Stevenson's striking and noble setting of "The Ninety and Nine" is now in the hands of all music dealers. Strangely enough, the great descriptive possibilities of this Clephane poem have escaped the attention of the many notable contemporary composers, and it is more than probable that to the average run of writers and singers the title suggests little more than the characteristics of the emotional evangelical hymn. Mr. Stevenson's setting, on the contrary, is on an exceedingly broad scale, and it forms at once the most impassioned and inspiring of modern church songs-the intensely dramatic finale having scarcely a counterpart in the whole range of sacred arias. The accompaniment, while extremely full and essentially independent, is altogether free from difficulty and distinctly grateful to the artistic player. Violin and violoncello obligato, now in the press, add immeasurable to the richness and sensuousness of effect.

FOURTEENTH RECITAL OF BERINGER MUSICAL CLUB.

The Beringer Musical Club, which has given several excellent concerts during the last year or two, will give its fourteenth recital at Kohler & Chase Hall on Wednesday evening. February 23d. Elaborate preparations have been made for this affair and the club's most distinguished talent will participate in the carefully chosen program, which will include the following numbers:

Sonata for violin and piano, A minor (Schumann), Harry Samuels and Joseph Beringer; piano, "In Slavischer Weise," op. 89 (Ignaz Bruell), Miss Zdenka Buben; vocal (a) Kashmiri Song, (b) Till I Wake, (c) Less Than the Dust, (Woodforde Finden), Mrs. H. J. Widenmann; "valse entrainante" (Joseph Beringer), Miss Sadie Bultmann and Prof. Beringer; vocal, Serenata Espagnola (Burgenmueller), Miss Irene De Martini; piano, Polonaise op. 11, E flat (Moskowski) (Mr. Harry Bultmann; vocal, "Abide With Me" (S. Liddle), Mr. Harry Bultmann; vocal, "Oh! Love Thy Help" (Samson and Delilah) (Saint-Saens), Mrs. H. J. Widenmann; piano, "Marche Militaire" (Schubert-Tausig), Miss Frances Westington; vocal, Waltz Song, from the opera "Tom Jones" (Ed. German), Miss Irene De Martini; piano, Seconde Marche Hongroise (Liszt), Miss Zdenka Buben; vocal, "Sword of Ferrara" (Field Bullard), Mr. Harry Bultmann; vocal duet, "Holy Mother, Guide His Footsteps" (from "Maritana") (Wallace), Miss Irene De

Martini and Mrs. H. J. Widenmann: Polonaise, "Mignon" (Thomas)—arranged for two planos by Prof. J. Beringer—Miss Frances Westington and Prof. J. Beringer.

SHORT ITEMS OF INTEREST.

The second chamber music concert of the season will be given by the Mansfeldt-De Grassi-Villalpando trio at Kohler & Chase Hall on Friday afternoon, February 25th. This event has been announced as "An afternoon with Bohemian composers," and the programme selected for this occasion is one of particular artistic merit. The first event of this series was so successful that it needs hardly any urging on our part to induce the lovers of serious music to attend the second concert and we can hardly do any more on our part than publish herewith the entire program prepared for this occasion. The program is as follows: Trio, op. 90 "Dumky" (Dvorak); Four Bohemian songs by Rudolf Friml, Dvorak, Harnik and Sme-(Dvorak); Four tana to be sung by Maurice Anger, the young Bohemian tenor. Trio, op. 15 (Smetana). The merit of the participants as well as the program should attract a sufficiently large audience to test the seating capacity of Kohler & Chase Hall.

Cora Kembre, better known here as Mrs. Cora Hall, has been quite successful in her operatic work in Jurope of late. She was recently singing at the Teatro Real in Madrid, Spain, in a Wagner Festival season and scored quite a triumph as Sieglinden "Die Walkure." Her engagement at this theatre is for four months and this house is the sixth where she has been retained upon a contract. Her reputation grows steadily and she may well be regarded as one of the California singers who have achieved a genuine artistic victory.

William Wright, basso cantante, a very efficient pupil of Willard Batchelder's, has been engaged as soloist at St. Paul's Episcopal Church, Oakland.

The Golden Gate Quartet, of San Francisco, has been very successful lately in various interior California towns where it appeared in concerts. The repertoire used by this organization is of an exceptionally high artistic character, and press as well as public have been lavish in their praise. The personnel of the quartet is as follows: Frank Onslow, first tenor; Carl Anderson, second tenor; John de P. Teller, baritone; Henry L. Perry, basso.

Ignaz Haroldi, the distinguished violin virtuoso, will soon appear in concerts in San Francisco and vicinity. Haroldi now plays a wonderful Andrea Amati (founder of the Cremona school of violin making from 1520 to 1546). This violin belongs to the well-known Polish violin collector, Jean Trusieviez, residing at present in Los Angeles. This Amati is among four of the greatest violins in the world. The varnish is a magnificent golden brown, transparent and rich and gives one a clear conception of the early Cremonese art in the varnishing of violins. In tone it is real Italian, such only as Andrea Amati could have made.

Georg Walcker, the splendid basso profundo, who created such a favorable impression as soloist at the recent presentation of Samson and Delilah under Paul Steindorff's direction, has been engaged as bass soloist at the Calvary Episcopal Church. He also has secured a number of vocal students who are delighted with his mode of tuition.

Marshall Giselman, the well-known organist and choral leader, has returned from Europe, where he spent several months in observation and concert engagements.

Hother Wismer, the well-known and efficient violin soloist, will give a violin recital at Century Hall on Thursday evening, March 10th. The program will be a particularly interesting one, as it includes one or two important novelties.

At the last Pianola recital given by Kohler & Chase at Kohler & Chase Hall, Miss Helen Colburn Heath was the soloist and F. A. Briggs presided at the Pianola. The program was as follows: Polonaise op. 53 (Chopin), Daydreams Waltz (Herbert), Pilgrim Chorus (Wagner), Pianola; Elsa's Dream (Wagner), Miss Heath, accompanied by the Pianola; Cachoucha Caprice (Raff, Kammenoi Ostro (Rubinstein), The Tournament (Nevin), Maritana Overture (Wallace), the Pianola: Mattinata (Tosti), Elegie (Massenet), In Spring Time (Becker), Miss Heath, accompanied by the Pianola. The instrument used was the Weber Grand Pianola Piano. The next concert will take place on Tuesday evening, March 1.

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SAN FRANCISCO, SATURDAY, FEBRUARY 26, 1910

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MUSICAL CALENDAR

Mansteldt-De Grassi-Villalpa	tide Tite	M 17
Lyric Quartet "Pop" Concert		Feb. 27
Myrtle Elvyn (Pianiste)		10 and 12
Hother Wismer		March 10
Mme. Tilly Koenen (the fame	ous Dutch contralto)	March
Maud Powell		
Flonzaley Quartet (in Cham)	ber Music)	April
I'm Wulliner Greek Theatte.		May 5
Damrosch Symphony Orchest	tra and Isadora Duncan	May
Ferrucio Busoni (Pianist)		Fall. 1910

SIGNIFICANCE OF TILLY KOENEN CONCERTS.



URING the last three months the Pacific Coast Musical Review has endeavored to demonstrate to its readers why they should make it a point to attend the concerts to be given by Tilly Koenen during the early part of next month. We pointed out at the time that no one had heard anything of that remarkable artist, that her name

was unknown to most musical people, that the daily papers at that time had not published anything about this wonderful woman who by sheer force of her artistry, unaided by operatic triumphs, had made her world wide tame solely and alone through her concert work. Since this paper began this campaign in behalf of an artiste singularly adapted for concert purposes no daily paper has written anything about her save a few lines once or twice that she was coming here. We are therefore justified to call at this time attention to the fact that nearly every concert goer knows the name of Tilly Koenen at this time and what it stands

for. This entire campaign of Tilly Koenen's, like the one waged in behalf of Dr. Wullner by this paper has been solely inaugurated to prove beyond a doubt the influence of this paper upon the musical public and if Tilly Kenen happens to score as big a financial success as Dr. Wullner we desire to receive part of the credit of her success.

The public is becoming more and more educated to the artistic supremacy of the concert artists. It requires considerable study and research to attain a leading position among the giants of the concert platform. For a number of years Tilly Koenen has been regarded by the severest European critics as one of the foremost Lieder singers of the world and not until lately has it been possible to induce this great exponent of songs to come to America and reveal to the musical public of this country the remarkable versatility and dramatic temperament of her phase of the vocal art. The immediate impression Tilly Koenen made upon the most severe critics and upon the most serious musicians in this country merely emphasized her artistic value and there is no musician who admires the art of song who would willingly deprive himself of the opportunity to listen to a mistress of the art who has conquered for herself such an enviable position in the world of music as Tilly Koenen has done. There are several thousand people living in San Francisco who are too highly cultured in their musical tastes to waste either time or money upon the barnstorming opera company or upon a banal musical comedy. To them the advent of an artist of international reputation is indeed a feast and when such artist is Tilly Koenen the gratification at listening to her wonderful vocal demonstrations is doubly delightful. For this reason we can not urge our readers too much to be sure and tell their friends about the visit of this remarkable exponent of the art of song and urge them to attend her concerts.

Those of the members of the San Francisco musical cult who read this paper know that an advance announcement by the editor is not mere twaddle which is bestowed upon everyone. If you glance through the musical columns of certain daily papers on a Sunday morning you find that a violinist at the Wigwam theatre for instance is announced exactly in the same enthusiastic terms as Fritz Kreisler, that the Lambardi Company is treated with the same enthusiasm as the Metropolitan Opera House Company of New York, that a voung pupil who is just about becoming matured in her art is lauded to the skies in the same manner as Schumann-Heink or Sembrich or Gadski. The Pacific Coast Musical Review, however, has never endorsed any artist editorially before the advent of a concert unless the result bore out the enthusiastic endorsement. It is true there may be now and then an instance when the editor finds himself mistaken in his assumption, but he has always been willing and glad to admit his mistake and has usually benefitted by his discomfiture. Before putting the editorial endorsement of this paper behind the concerts of Tilly Koenen we have been careful to secure the private opinions of well known musical lovers as well as the public opinions of America's foremost critics and only after a most severe examination of these opinions have we been sufficiently convinced that our utmost enthusiasm could not be misplaced.

Upon careful investigation we have become convinced that we can not urge our readers too much to attend the concerts of this, one of the greatest concert

singers before the musical world today. From the criticisms of eminent writers it appears that this giant of the vocal art possesses a wonderful contralto voice of remarkable depth and sonority, of a delightful flexibility and mellowness, of a smoothness of such rare polish that the bridging over from one vocal register into another is accomplished with thrilling ease and without any disagreeable break effect. Side by side with this wonderful vocal organ Miss Koenen possesses a dramatic temperament of exceedingly pronounced dimensions. She backs her vocalization with a serious intellectual power that presents the meaning of a composition in a most striking manner. Thush she succeeds in not only securing the vocal beauties of a song but also attaining a certain dramatic force and psychological reading that exercises a most impres sive influence upon the intelligent mind. Anyone interested in the literature of vocal art and especially in the literature of the song will therefore find Miss Koenen an artiste of inestimable value to his or her musical eduction. We therefore consider it our duty to call to the attention of our readers the necessity of attending the Tilly Koenen concerts and if the pocketbook should not permit the luxury of attending all events during the month of March we sincerely urge vocal students to miss one or two events and attend the concerts of TiHy Koenen, for these will form an educational feature in the art of song which no other concert or musical performance can possibly approach.



MEN WANTED-There seems to be a general concensus of opinion that the members of the stronger sex are not very representative when it comes to the encouragement of musical culture. That there is a measure of truth in this contention can not be denied by any one who keeps close track of public concerts and the support of choral music. The directors of choruses are always at a loss to bring together a sufficiently large assemblage of male voices to balance the female voices. of which there is always an abundance. But it is always very difficult to interest men in the exposition of choral music. almost would appear as if the Loring Club and the Philharmonic Orchestra of San Francisco and the Orpheus Club of Oakland monopolized all the male musical element or at least all those men who are available for musical culture in this vicinity. Dr. Wolle and the Bach Choir have now a similar experience. While in Berkeley the male singers are not sufficiently scarce to embarass the organization, there seems to be a dirth of men in the San Francisco section of the Bach Choir which meets every Wednesday evening at the Von Mey-rinck School of Music, 818 Grove Street. Why the men should be so averse to study the magnificent works of Bach is not easily to be comprehended, unless a man's time is occupied in other ways than those that lead to a musical goal.

There must be in San Francisco a certain percentage of young men who are interested in the art of singing. Among these it seems to us should be sufficient to consider their studies with that seriousness of purpose that regards the acquiring of musical knowledge as more important than the pursuit of banal pleasures. Now there is no possible way of acquiring a more useful musical knowledge than is the case in the event of attending these rehearsals for the next Bach festival. Ensemble music is very necessary in the acquiring of general musical knowledge and anyone who does not take sufficient interest in music to gladly take advantage of an opportunity like that offered by Dr. Wolle and the Bach Choir is certainly not interested in vocal art to a sufficient degree

to ever master the same in that manner which is necessary to make a serious impression. We append here a letter received from one greatly interested in the Bach Festival and trust that anyone of the many men who read this paper will see to it that there is a little more interest shown by the stronger sex in this splendid cause. Here is the letter:

"I presume you know that Dr. Wolle is having Wednesday night rehearsals for the Bach Festival at Mrs. Von Meyerinck's studio. He was very enthusiastic about the first rehearsals, but lately the men seem to shine by their absence. Heaven only knows what is the matter with the male singers in this part of the world. Only one of a hundred can read and if one CAN read, he suffers immediately from that familiar disease known as "the enlargement of the cranium." Now see if you can't whip them into line so as there will be a regular attendance at rehearsals. We are all doing as much as we can to help the good cause along and possibly you may be acquainted with some singers who would be an acquisition. Mrs. Waters Dean, the new president of the Wednesday Musical Club, has been very faithful, and she is interesting her club in the work; but what we need more than anything else at this time are MEEN."

HUMBUGGING THE PUBLIC-The good old days of Barnum are not yet passed. There is hardly anything in this world that bears out the legend that people like to be humbugged in a more striking manner than these perenial visits of an Italian Minstrel Troupe who come along with worn out scenery, inadequate stage management and indifferent artists and succeed in getting space in the daily papers as if they represented a genu-ine metropolitan organization. Upon another page of this will be found an unbiased opinion regarding the Lambardi Opera Company, written by Julian Johnson, the efficient musical editor of the Los Angeles Times. Certain friends of the management of the Columbia Theatre told me during the past week that I was mistaken in publishing the fact that "Iris" would not be given during the Lambardi's visit. There is nothing in any of the articles to assume that I made exactly this statement. What I did say was that the company had promised this opera during the last three years and had never kept its promise. That this opera did not appear upon the repertoire of the company which was played throughout the United States, that in Los Angeles, where the company has appeared during the current week, "Iris" was not played and that consequently, this opera, not being upon the regular repertoire and consequently not being in preparation, could hardly be played in San Francisco. If this was the case then San Francisco is being made a favorite of by the management and Los Angeles is being discriminated against, and we do not believe that the Lambardi Company will dare to show its face in Los Angeles again if it is guilty of such discrimination.

Still, it is possible that notwithstanding all these chances against the production of "Iris," it may be given here, because this paper has for quite a while expressed its indignation at the failure of these companies to give us any new works. "Iris" is to be given here at all it will be done because the management fears failure, if the same old repertoire of worn out operas is presented without adequate "stars." And we still are of the conviction from all reports we have from vari-And we ous towns that the company is not as good as usual nor does its repertoire contain any operas which have not been heard here a great number of times and by superior talent. repeat that "Iris" is not upon the regular repertoire of the company, that it has not been given in Los Angeles and that it is very unlikely to be presented here unless gigantic efforts are made on behalf of the management of the Columbia Theatre to have it presentd in order to save the season. If 'Iris" is really going to be given this paper urges every one of its readers to be sure and attend the performance, for it will be one of the few really great works which have never been heard here. The Hymn to the Sun was heard here at the old Tivoli Opera House under Mascagni's own direction and proved a most inspiring piece of musico dramatic art. But unless "Iris" is really going to be performed, and not with-drawn at the last moment for some more or less reasonable excuse, we should advise every reader of this paper to save his or her money for a more important musical occasion.

We note by the advertisements in Los Angeles that the Lambardi Company charges this season \$2.50 a seat. No doubt the same scale will prevail at the Columbia Theatre. On previous occasions this company never charged more than \$2.00, but under the management of the grasping theatrical syndicate the prices are immediately raised fifty cents. The cheaper seats have been reduced to as few as possible and we have the fine spectacle of a company that used to charge one dollar and fifty cents about five or six years ago, a company that used to

appear at the old Tivoli Opera House for seventy-five cents, has the audacity to come here now exactly under the same auspices as several years ago and charge twice as much money without giving twice as much return for the money. We are aware of the fact that meat has risen in price, but spaghetti is still sold at the same old rates. Will the musical public submit to this imposition? Will the musical people permit the management of the Columbia Theatre to rob it of extra money which is not justly earned? We do not believe it. But if the management of the Columbia Theatre should succeed to force the musical public to pay \$2.50 for the Lambardi Opera Company then the saying of Barnum that the American people like to be humbugged is as true today as it was during the period of its first application. To see "Iris" is worth the money. To see the Lambardi Opera Company is not worth any more than it was on previous occasions, provided a new repertoire is given. With the old repertoire by the same old singers it is not worth anything at all to listen to this organization. The fact that the company is under the management of the Columbia Theatre does not raise its merit one little bit.

ECHOES FROM THE SCHUMANN-HEINK CONCERTS—Although there will appear upon another page of this paper a review of the third concert of Schumann-Heink by Mrs. Daisy Goodman Sherman, I think these events of sufficient importance to devote to them a little space in this department, even though they are now a thing of the past. The second concert, which took place at the Garrick Theatre on Thursday evening, February 17, was greeted by a very large audience that nearly filled every seat in the house. I can not add at this time any more regarding the Diva's splendid art to what I have stated in the last issue. Her interpretations again delighted the vast throng. Instead of the "Sextus" aria from Mozart's "Titus," Madame Schumann-Heink repeated the recitative and aria sung at the previous Sunday concert with the same artistic effect. Then followed "Gretchen am Spinnrade" (Schubert), "Der Doppelganger" (Schubert), "Rastlose Lieber (Schubert), "Der Tod und das Madchen" (Schubert) and "The Erlking" (Schubert). While the Diva sang every one of this group with impressive dramatic accentuation, particular stress must be laid upon her vivid interpretation of the Erlking, which in her care assumed an intensity rarely attained by any singer. Especially gripping was her thrilling emphasis of the word "grausels," which actually caused shudders among the listeners. As encores the Diva gave here "Der Wanderer" and "Wohin?" Thus making a group of seven Schubert songs.

After this came two Brahms songs, namely, "Feldeinsamkeit" and "Von Ewiger Liebe," and three Richard Strauss songs, "Befreit, "Ich Trage Meine Minne" and "Heimliche Aufforderung," Everyone of these four songs was interpreted with an intelligence and adherence to poetic sentiment that was decidedly inspiring and educational. As an encore to this group Madame Schumann-Heink sang "Heimweh," by Hugo Wolff, in that inimitable manner which has made the song famous in this country. The broad and inspiring manner in which she renders that last line is a feat of vocal achievement that is not easily forgotten by any one fortunate enough to listen to it. The last group of songs included two in the German language, namely "Love Song," by Richard Sabla, and "Cradle Song," by L. Stein. The latter pleased the vast throng so well that it had to be repeated. It was sung exceedingly well, combining humor with sentiment in an indescribable degree. Then followed four songs in English, namely, "Ah. Love But a Day," by Mrs. Beach; "Irish Love Song," by Margaret R. Lang, which also had to be repeated; "The Children's Prayer," by Max Reger, and "Danza," by Chadwick. The latter, as in the first concert, created unbounded enthuslasm and justly so. I noticed that upon this program appeared after the title of the Chadwick song in parenthesis "By request," and as these programs were printed in New York it has been somewhat of a mystery to me how the Wolfsohn Bureau guessed at that time that this song was to be requested again in San Francisco. Surely the musical managers are great prophets—sometimes. As an encore to this last song Madame Schumann-Heink gave Arditi's well-known "Bolero." Surely this is a program of such magnitude that no singer but Schumann-Heink mould sing it at one time and add thereto so many encores.

The Oakland concert, which took place on Friday afternoon. February 18, was crowded to the doors, several hundred people sitting on the stage. The program was the same as the one given at the first San Francisco concert and the Diva was in excellent voice. The big audience was so enthusiastic that at the end of the program it would not leave until the management was compelled to turn out the lights. The last San Francisco concert took place at Dreamland Rink in the presence of over three thousand people and the event was a verif-

able triumph. This concert is reviewed upon another page in this paper and we can only add here that between the bass drum in the National Theatre and the trombone and cornet in the Alcazar Theatre it was often difficult to follow Madame Schumann-Heink. As a concert hall the Dreamland Rink-is only fit for a prize fight. Among the encores were "Fruliings-lied" by Becker, the "Drinking Song" from "Lucretia Borgia." "Cradle Song" by Stein. One of the features of the program were six Hungarian Gypsy songs, said to be composed by Brahms, but which I find upon thorough investigation were really composed by Remenyi, the great violinist, and only arranged by Brahms and published under his name. Schumann-Heink certainly rendered them with a spirit worthy of a Hungarian patriot. It is gratifying to state at this time that the Schumann-Heink engagement was one of the most triumphant musical events ever witnessed in San Francisco and it is sincerely to be hoped that Schumann-Heink will soon return to duplicate or possibly surpass her splendid artistic and financial victory.

Sometimes I go to the Bismarck Cafe to listen to Ferdinand Stark's stirring waltzes, marches and operatic selection. Sig nor and Madame de Grassi were among the enthusiastic listeners last Saturday, when I again followed my inclination. However, if the management of the Bismarck Cafe desire to continue to cater to respectable people they must not permit five hoodlums to obstruct the main entrance and insult ladies by looks and words. I watched this precious quintet for nearly an hour and discovered that hardly any lady who entered was immune from leers or sneering remarks. The steward of the Bismarck Cafe looked on and did nothing. The waiter, whose attention I attracted, only said that the hoodlums should not have been seated in such a prominent place. If the Bismarck Cafe management does not know how to protect its patrons, I shall try to do a charity act by mentioning the names of two or three of the quintet who I happen to know and possibly that will protect ladies who visit the cafe in future.

THE SECOND GREENBAUM "POP" CONCERT.

Honor will be done to not only an American composer but a Californian as well at Will Greenbaum's second "Pop" concert this Sunday afternoon, February 27th, at Kohler and Chase Hall when the "Quintette" for piano and strings by Edgar Stillman Kelly will be played by the Lyric String Quartette, assisted by Frederick M. Biggerstaff, the well known pianist. This work is being played by the principal chamber music organizations of Germany and is meeting with the highest praises from the critical fraternity of the leading European papers. All admit it to be an important addition to the literature of chamber music. The work consists of



four movements as follows: "Allegro risoluto," "Lento-sostenuto e mysterioso," "Allegretto scherzando" and "Moderato molto."

Miss Dorothy Pasmore will be the soloist and will play the following rarely heard old masterpieces for the violincello "Sarabande" and "Gavotte" by Corelli and "Rondo" by Boccherini accompanied by Miss Florence Nachtrieb. The Quartette for this occasion will be Haydn's charming No. 10 in G major. Seats will be on sale at the hall after 10 a. m. As the season sale for this series of concerts has been the largest ever known for chamber music in this city and as both Edgar Stillman Kelly and his talented wife have many friends in this city who will be anxious to hear his new work, a crowded house may be expected. The next "Pop" concert will be given Sunday afternoon, April 10th.



New York, February 13, 1910.

Dear Mr. Editor:-

When is an opera an American opera? There seems to be a wide difference of opinion on this point since the production of Legrand Howland's soi disant Opera "Sarrona" at the subscription performance last Tuesday afternoon at the New Amsterdam theatre. In the first place, I went there distinctly prepared to "root" for the success of the piece and prepared to overlook all incongruities which a hasty presentation would necessarily entail, at least as regards costuming scenery, etc., but I was not prepared to swallow the anachronistic dressing of the principals. That the serving men of the Indian King should wear the armor of the time of the Norman Conquest and the dancing girls, slaves, attendants, etc., wear most any old thing, was to be expected, but the principals surely could have gathered up somewhere costumes that were correct, at least they could if there was any one about who really knew what costumes should be worn. This latter I doubt as the anachronisms are so frequent in the Opera itself that it shows a decided evidence of the ignorance of the author on conditions existing in the East.

However, here is the "Argument and Synoposis" as related for fifteen cents in very bad English: "King Accaro has ruined his kingdom by his vices and has abandoned himself for the winecup and his Greek dancing woman, who has supplanted the Queen in his affections. The reople are in revolt and his enemies are at the gates. The queen tries to save the kingdom for her son but at the moment when things are in full swing the boy dies. The devoted slave of the queen comes to her with the news and also informs her that 'the court is holding high revelry' (per A. & S.) and at this moment the trumpeters announce the approach of the king with his favorite Greek dancer. Quickly retiring behind a statue of Budda the queen and her slave hear the declara-tion of love for the Greek by the king. (This should have been no news as the queen and everybody else knew it long before.) After a great deal of talk the queen insists on the king suiciding in order to save the kingdom, but 'Is Ryl 'Ighness' declines with thanks. The queen infuriated draws her knife and starts for him but her faithful slave in order to save her this crime, puts his own knife into the king who falls gracefully into the waiting arms of his attendants and is carried from the scene. The faithful slave, (see A. & S.) now tells the queen that as he can not be her equal on account of his lowly birth he will await her in another land and likewise joins the defunct king via the knife route. The queen winds up the affair with a long apostrophe and, "On that discovery the curtain descends and the supreme aspect of tragedy truly so called, is revealed." (See A. & S.). Most depressing

The music is pleasing in the fact that it is not displeasing and that is about all that could be said for it. About the singers, the same holds good. It might startle Mr. Howland to know that they do not have Greek dancing girls in India who disport with the Merry Monarch and incidentally ruin his kingdom nor does the "queen" wear Twentieth century dresses. Making the greatest allowances possible, I fail to see wherein is the "American" part of this opera. That it was written by an American is the only claim as far as I can make out and it is so essentially Italian, they stand for lots of things in Italy), words, music, ideas, that it could with much more reason be termed an Italian opera. It was not what one could call a shining success and in my opinion should go into the discard quick. It is such stuff as that which makes people sidetrack the grand opera for the operettas. The theatre was filled with a very friendly audience who lost no opportunity of applauding their friends on the stage and sometimes made themselves very obnoxious to those who really wanted to hear the opera. Whether they came to hear the opera or the dancing by Gertrude Van Axten, Orchidee and Irene Sanden which followed, I have no manner of knowing but the dancers were very heartily applauded and there seemed to be a much larger audience

than during the opera. However, Miss Van Axten danced with a grace and animation the good old ballet music from Rosamunde and two selections from Chopin and as far as lay in her power with the scant robing of gauze was modest and graceful; I rather admired her naivete, but the others—well, nihil nisi bonum.

And that reminds me! Put a pin in this and nail it to the mast. If Andrew Mack with his company in the Prince of Bohemia gets as far West as Frisco, BEAT THE DRUM! I went once, and twice, and thrice, and if I could have got over to Providence this week would have gone another time. It is the cleanest, sweetest musical comedy that has performed on Broadway for a long time, in fact I do not remember when it has been touched. Christie McDonald is the leading lady, as it were, and she is a good set off for Mack. Although Mack's long association with distinctly Irish plays has so identified him with the character, his work was a distinct surprise and was heartily appreciated by the audiences which assembled in pressing numbers long before the curtain went up to hear the play. His singing of "Donna e mobile" from Rigoletto was received with applause that insisted on an encore. There is not a look, a word or an act in the entire piece that would give offense to the most fastidious. Clean plays like this deserve to be supported to the utmost extent of every paper in the country. BEAT THE DRUM.

Loie Fuller fell into the hands of the sheriff the other day and unless she finds some other angel to back her the chances are that the slightly clad maiden of forty summers or so will not go out in the wild and wooly west to goldbrick the public with their airy dances. She announces that she has no visible assets and depends on her ability to please the public.

Wilford Watters, that great good man, of West Eighth street, likewise of Brooklyn, also fell on evil days and has filed a schedule of his debts and liabilities in the bankruptcy court. Says he owes about five thou and has no means of paying his debts. Easy way to get rid of them, Wilford, wish I could join you. Wilford alleges that he has managed concerts for Nordica and Sembrich in Brooklyn with disastrous results, and that he owes Johnson fifteen hundred odd and Charlton about five. Guess he must have dreamed the last two items, but the best one of the bunch is that he owes Ed. Brady over three hundred for a gambling debt! Oh, Fie, Wilford! And you a leader of the choir and a pillar of the church!

Theo. Spiering, the concert master of the Philharmonic Society, gave a concert at the Mendelsson Hall Thursday afternoon and succeeded in tearing off some of the most distressing music that can be imagined. It may have been technically perfect, but it was so bad that to me it would have been much better to have still retained the privilege of "for the first time in America" as stated on the program. I fled after the fourth number and I was not alone.

I was much interested to see if there was any notice of the fact that at his last concert Mr. Volpe conducted entirely without the aid of a score. This fact is made much of when another conductor conducts one piece without the score but then he is a favorite of the little gods, but when a conductor goes through an entire program, symphony, operatic and takes it all with no aid of printed music, it is not considered worthy of recognition by the scribes. Or perhaps they give Mr. Volpe credit for his ability to do that and are not astounded by his exhibition of memory, but holding in such light esteem the ability of another party they feel it incumbent on them to gild his halo.

Blanche Arral slipped away on the Kaiserine Auguste Victoria last month, abruptly terminating her concert arrangements and cancelling all future engagements to return to Paris where she has been since enjoying all the adventures of the flood. Prior to her appearances at Bruxelles and Paris she is settling up a claim that she has been fighting for several years over the settlement of an estate to which she is entitled to about sixty thousand dollars, so the statement is made by one who should know. At any rate she made no newspaper statement and her departure was not the signal for the usual amount of journalistic fireworks. Before she left she made a large number of records for the National Phonograph Company, who have secured her services for the next five years. I had a chance to hear all of the records when there was a private audience given at the factory and they are of the first quality. Adios!

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The first concert will be given Sunday afternoon, March 6, at the Garrick Theatre, which is being fitted up with some new heating apparatus. Here is the magnificent list of works for this occasion:

(Transcribed from the organ by Liszt.)

(a) Prelude and Fugue, A minor.

(b) Etudes Symphoniques, op. 13...

Pastorale (Angelus)

Rhapsodie, B minor, op. 79

Etude, G flat major, op. 36.

Nocturne (for the left hand alone)

Tambourin

Widmung

Humoresque

Du bist die Ruh.

Etude. D flat major.

(b)

(d)

(a)

(a)	Rondo Capriccioso /
(b)	Spinning Song Mendelssohn
(c)	Ballade, A flat major
(d)	Nosturno on 15 No 2
(e)	Polonaise, op. 53 Chopin
(a)	Prelude (from "pour le piano")
(b)	Andante-Finale from "Lucia"Donizetti-Leschetizky
(c)	Hark, Hark the Lark)
(d)	Erlking Schubert-Liszt
Th	e second concert will be given Thursday night, March 10,
	the following program:
(a)	Toccata and Fugue, D minorBach-Tausig
	(Revised by Joseffy.)
(b)	Childhood Scenes
	(Thirteen numbers—complete.)
(e)	Rhapsodie, E flat major, op. 119Brahms
(a)	Barcarole, op. 60
(b)	Nocturne, op. 37, No. 2
(e)	Scherzo, B minor, op. 20
(a)	Spinning Song (Flying Dutchman)Wagner-Liszt
(b)	Etude de Concert
(e)	En Automne Moszkowski
(d)	Marche MilitaireSchubert-Taussig
(a)	Berceuse Henselt
(b)	Arabesques on Strauss' WaltzSchulz-Evler
500.0	("On the Beautiful Blue Danube.")
	e final concert will be given Saturday afternoon, March
	with the following program:
	Preludium, Fugue and ChoralMendelssohn
	Sonata, B flat minor, op. 35

(Re-arranged by Godowsky.)

OUR NEW HEADQUARTERS

The office of the PACIFIC COAST MUSICAL REVIEW is open from 9 to 12 a. m. and from 1 to 5 p. m. It is located at Room 802 Kohler & Chase Building, 26 O'Farrell Street, San Francisco, and its telephone number is Kearny 5454. Visitors are always welcome and information will be given cheerfully. ALFRED METZGER,

Editor PACIFIC COAST MUSICAL REVIEW.

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Consummate art distinguished the interpretation of the music of Naomi by Miss Tilly Koenen. This lady not only sang the work in English, but her diction was a thing at which to wonder and admire. Moreover, Miss Koenen sang with infinite feeling and understanding. She was not an elaborately dressed contralto, singing to a fashionable crowd; she was a woman filled with sorrow for the things that have been and now are not—a woman whose miseries were mingled with love for land and kin. Not one iota of emotional expression did Miss Koenen miss. It was a beautiful interpretation.—Felix Borowski, in Chicago Record-Herald.

Miss Koenen had sung the music of Naomi frequently in Germany, she having "created" the part. She sang last night with an authority that was irresistible, with a tonal splendor that rejoices the soul of the lover of a beautiful voice, with a musicianship that compelled the highest admiration, and with a command of the English and a purity of diction that were subject for constant wonderment and delight.—W. L. Hubbard, in Chicago Tribune.

Tilly Koenen as Naomi appeared to advantage, and she scored a success with her artistic work of the evening.—Maurice Rosenfeld, in Chicago Examiner.

Miss Tilly Koenen was in her element as Naomi. She caught the poetry of the Orient, and her voice took on a richness of tone color, an intensity of meaning, that made every phrase she sang something of importance. Also her diction was a lesson. There is in her pronunciation a trace of accent, but a distinctness and elegance most delightful.—Karleton Hackett, in Chicago Post.

Miss Tilly Koenen having created the title role of Naomi was no stranger to its exactions, and gave it a vocal richness remarkable. One of the surprising features was her quick acquisition of the vernacular and the beauty of her diction. She has the vocal volume to match her artistry, and her thoroughy familiarity with the score, achieved under the composer's baton, gave it an intimate valuation that made its message authoritative and refreshing.—The Chicago News.

Miss Koenen's creation in America of Naomi was a work of art, her voice being admirably suited to the part. She was the real success of the evening. Her enunciation was perfect, her interpretation excellent, and her rendition of the lament praiseworthy in every respect.—Rene Devries, in Chicago American.

SAN RAFAEL ORATORIO SOCIETY.

The San Rafael Oratorio Society, under the effective direction of Herman Perlet, gave a Service of Song at the First Presbyterian Church, San Rafael, on Sunday evening, February 13th, with remarkable success. The program was as follows: Hymm, "Onward Christian Soldiers"; prayer, Redemption hymn; alto solo and chorus (Parker); "Now Are We Ambassadors," duet (Mendelssohn); "How Lovely Are the Messengers"—from St. Paul (Mendelssohn); "The Flight Into Egypt," soprano solo and chorus (Bruch); the offertory "Adoration"—from the Holy City (Gaul); "He Watching Over Israel"—from Elijah (Mendelssohn); "Jesu, Word of God Incarnate" (Mozart); These Are They—from the Holy City (Gaul); O Great is Depth—from St. Paul (Mendelssohn); the Benediction.

The soloists were: Mrs. Charles H. Farrell, soprano; Miss Grace Moorhead, contralto; Miss Phoebe Mackenzie, organist; Egerton Smith, tenor; Mr. Buck, baritone; Mrs. Geo. S. Graham, pianiste. The San Rafael Oratorio Society distinguished itself again by means of splendid ensemble work and the unanimity of artistic effort was so well balanced that it would be difficult to particularize the excellence of any one number. The Flight Into Egypt by Max Bruch for soprano solo and female chorus was particularly praiseworthy, Mrs. Farrell proving a most intelligent soloist, and the difficult "O Great is the Depth," with its intricate fugue movement, was as clear and clean cut a bit of chorus work as one would want to hear. Mr. Perlet is deserving of a great deal of credit and commendation for the splendid work he is doing with the San Rafael Oratorio Society.

ASTONISHING RESULTS IN A SHORT TIME.

Seldom has any firm of concert managers made the rapid strides toward success as those accomplished by Fitzpatrick & Norwood. Less than two months ago these men were an unknown quantity in the Pacific Coast managerial field. Today they have the exclusive western management of Dr. Ludwig Wullner and his accomplished accompanist, C. V. Bos. They will direct the first western tour of the distinguished piano virtuoso, Ferruccio Busoni, when that great artist makes his coast advent next fall. As personal representatives of a New York manager they are supervising the presentation of other great artists who will visit California, Oregon, Washington and British Columbia this spring. In addition to all this they have found time to give attention to a number of local artists, of whom there are so many of merit in the west, and to present them in a manner that has won immediate recognition for musicians and management alike. The Pasmore Trio has been giving fourteen consecutive concerts, extending as far east as Carson City, Nevada, and southward to Los Angeles. Next Monday this company of artists start on their journey northward. The tours of other local musicians are now being booked from the San Francisco offices of Messrs. Fitzpatrick & Norwood.

The return of Dr. Wullner promises to be welcomed by the thousands of admirers won by that wonderful man upon his visit here last winter. Thousands who did not hear him at that time will be given an opportunity in May for the great lieder singer will be presented in territory heretofore untouched by the managerial hand. The people in and adjacent to San Francisco, Oakland and Berkeley will hear Dr. Wullner at the Greek Theatre. May 5 is the date set for this event and with this "giant of song" as the attraction and the classic surroundings of the amphitheatre, the setting, the Berkeley concert should prove a musical sensation.

THREE INTERESTING OAKLAND ITEMS.

(From the Oakland Enquirer of Saturday, February 19.)
The Eurydice Club, under the direction of Mrs. Grace Davis
Northrup, is to give their next concert Tuesday evening,
March 8, 1910, at Maple Hall; a number that is receiving especial attention and interest is the "Viennese Serenade" by
Frederick Stevenson. This number requires, besides the full
chorus of the club, a baritone solo with violin, organ and cello
obligatos. Mr. Luther Marchant of Berkeley is to sing the part
with Miss Martha Washington Dukes, organ; Mr. Marinus Lytjen, violin, and Mr. Malin Langstroth, cello. Another very
pleasing number will be a solo by Mrs. Jo. S. Mills of Berkeley.
Mrs. Mills has rendered solos at previous concerts in a most
acceptable and artistic manner. The announcement of the
full program will be given later. The Eurydice Cliub is composed entirely of ladies, with Miss Flsie Marwedel, president;
Mrs. F. Himbold, vice-president; Miss Maud Goodwin, secretary; Miss Edith Warner, treasurer; Miss Hattle Gray, librarian,
and Miss Edith L. Woodward, assistant librarian.

A concert which has been arranged by the Kings Daughters' circle of the First Baptist Church commends itself to the interest of the public by the unusually high-class array of talent which is offered. The list is headed by Mme. Sophie Neustadt, soprano; and includes Signor R. S. Encarnacas, the Spanish basso; Lowell Redfield, baritone; Miss Helen Stiles, soprano; James De Fremery, cello; Prof. Arrillaga, piano; H. A. Garcia, violin; and James de Fremery, Jr., cello. During an intermission Mrs. Shedd-Langstroth will give some humorous dialect selections. The concert will be given in the auditorium of the First Baptist Church Friday evening, March 4, and tickets are already on sale at Sherman, Clay & Co. There ought to be a liberal patronage for so excellent a program.

Miss Elizabeth Simpson, who has been in Paris for upwards of a year studying piano with Swayne, has lately taken apartments for the remainder of the winter at Neuillys-Seine, a suburb of the metropolis. Miss Simpson's health has not been of the best since going abroad, largely the result of her busy professional life of the past few years. In spite of the lack of robust health she has been able to keep up her piano studies with Mr. Swayne, who requires strenuous work of his students. The splendid concerts which are a feature of the musical life of Paris, have been greatly enjoyed by Miss Simpson. Notable among the recent events was a concert of the Colonne orchestra, the program comprising the Handel Concerto in E major for strings; a group of Debussy and other modern writers; and the great Ninth Symphony of Beethoven, with a chorus of four hundred voices. Although Miss Simpson has set no definite time for her return, it is expected that she will arrive in Oakland in time to resume her work immediately following the summer vacation.

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NOTICE TO SINGERS

Rehearsals for the Bach Festivals are held every Monday evening at the First Christian Church, corner Dana Street and Bancroft Way, Berkeley; and every Wednesday evening at 818 Grove Street, San Francisco. Rehearsals begin at 7:30. All singers who are interested are invited to apply for membership in the Bach Choir.

Address Miss Lillian D. Clark, Secretary, 1522 Spruce Street, Berkeley. Telephone, Berkeley 3294.

For the convenience of singers living in San Francisco, information concerning details may be obtained at the Pacific Coast Musical Review, Room 802 Kohler & Chase Building, 26 O'Farrell Street. Telephone, Kearny 5454.

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In one sense, it seems almost unjust to speak of Schumann-Heink as a contralto; is she not everything? There is as much violin as 'cello in her tones and surely those exquisite melting high tones, no lyric soprano could surpass. Perhaps this proves that a perfectly placed tone knows no limitnor register. Then the richness and color of those tones!

nor register. Then the richness and color of those tones: The pliancy and smoothness of her technic.

The farewell concert last Sunday afternoon at Dreamland Rink ought to go down in history. It is unusual—something as unusual as Schumann-Heink—when Dreamland Rink is packed to the limit of its seating capacity at a concert given by a single singer. The program was full of meat, and only the greatest art could have sustained a voice through such gigantic numbers. The Diva was as fresh at the end as in the beginning. There were four great arias from "Mitrane" of Rossi, "Sapho" of Gound, "Samson and Delilah," and "Mignon," so dearly loved by every one, which the

and "Mignon," so dearly loved by every one, which the singer generously repeated.

Then came the Beethoven and Schubert songs with their sacred beauty and dramatic intensity—"Der Elkonig" was a great dramatic triumph. Without in the least sacrificing tone for dramatic display the great Schumann-Heink portayed the thrilling ride, the fears of the child and the efforts of the father to soothe, and at last the icy grasp of the Erl King in an almost supernatural manner. Had there been no words the story would have been conveyed just the same. This is characteristic of Schumann-Heink's art her tone conveys the action, nor does she require words, nor vociferation to convince with her art.

After two Franz songs, both masterpieces—came the six Hungarian Gypsy songs of Brahms. Brahms is always fascinating and when Schumann-Heink interprets his gypsy music with her warmth and abandon, throwing into those rhythms her contagious spirit—well—adequate expressions fail

me

The closing numbers of the program were the wonderful "Heimweh" of Hugo Wolf, "Ah, Give Me But a Day," by Mrs. Beach, in which the artist gave us the tender passion of her art and the "Danza" of Chadwick, full of naivety and bewitching humor.

As our editor in his splendid , all embracing review of the Schumann-Heink concerts of last week says of the Danza. the Schumann-Heink concerts of last week says of the Danza, "It must be heard to be appreciated." Of the encores, the Drinking Song from "Lucretia Borgia" shall forever remain a monument to art. Its brilliancy, abandon and wonderful technic, electrified four thousand people who gathered around the great singer clamoring for more. She sent them all home with a little Sandman's song, in which the mother artist took the whole audience to her heart.

Katherine Hoffman is a splendid accompanist. ing of the Erl King was supenduous and was acknowledged by the Diva, who shared honors with her, in no instance, throughout the program, did the piano offend, nor was its support lacking in the heavier parts. Let us not fail to give full measure to that modest and silent power which contributes so much to the aveces of the singer, the account. tributes so much to the success of the singer-the accom-

DAISY GOODMAN SHERMAN.

MUSIC IN PETALUMA.

An excellent proof of the growing musical interest in the interior California towns may be gathered from the following report clipped from the Petaluma Courier of Thursday, January 27th:

uary 27th:

No trace of his recent lilness was apparent last night when McKenzie Gordon delighted an appreciative audience with a well classen and varied program of the program of the control of the co

of the end of the program Mr. Gordon was more than gracious and gave several numbers for which requests had been sent in, among which were 'Disappointment,' 'Dirlak to Me Only With Thrue Eyes,' 'Because God Made Thee Mine,' and Annie Larie,' all of which were gens in sweetness of tone and delicacy

Thine Eyes. "Because Gol Made Thee Mine," and Annie Lauine, all of which were gens in sweetness of tone and delicacy
of execution.

Alias meeting Barda, the harpist, appeared but twice on the
Miss meaning bearda, the harpist, appeared but twice on the
all only three numbers which was a disappointment as all were
anxious for more of the sweet music of ministre days. Miss
Barda's numbers were skilifully and beautifully rendered, "I
bream I I bwelt in Marble Halls" from the Bohemian Girl, was
thrillingly sweet. She made a charming picture as with graceful movements she drew from her instrument duicet strains
of music. We all felt it a great pity that the harp should
have become such a rarity in musical entertainments. To Frederick Maurer, Jr., who played the accompaniments, is due much
with Jomelli, and here as elsewhere, has won an exalted piace
in the regard of the audience by his tact in keeping pace with,
and never overshadowing the singer.

This third concert of the series proved fully up to the high
standard set by the Lyric Symphony and Mme. Jomelli and the
attendance demonstrates that the Petaluma public appreciates
good music. Mr. and Mrs. Gordon were entertained Wednesday
night at the Maclay residence and departed Thursday morning.

-- W NO BRILLIANT STARS WITH LAMBARDIS.

Italian Opera Company Plays the Same Operas With the Same Artists as Has Been Its Habit During Nearly Half a Century.

A careful perusal of the criticisms so far at hand regarding the Lambardi Company now appearing in Los Angeles prove in every respect the correctness of the Pacific Coast Musical Review's contention that the musical public of San Francisco is asked a higher price for the same old operas presented by the same old artists in the same old way. Julian Johnson, musical editor of the Los Angeles Times, says of the opening performance of "Gioconda" that the orchestra was the best feature of the performance, that the ballet was entirely cut out, that the soprano was unschooled and that the tenor and baritone had good voices, but used them with an abandon that is so characteristic of Italian opera singers. The second performance was Trovatore, but aside from Adaberto, whom all know already, no new stars developed. Adaberto's high notes were impaired and Mr. Johnson generously ascribes it to stage fright. Dolores Frau, according to Mr. Johnson, has improved since last year, but we all know what that means. Antola's voice displays that huskiness which always marked its production. Of Scalalrini Julian Johnson says: "Scalalrini comes back with a larger voice than ever and the same lack of elegance in its use

We consider Mr. Johnson the most capable musical critic writing for any daily newspaper on the Coast and his judgment is good enough for this paper. In justice to the company ment is good enough for this paper. In justice to the company we desire to state that Mr. Johnson says several nice things about them just to "boost" the grand opera game a little, but between the lines it is easy to read that there is no artist in the cast that justifies the raising of the price by the theatrical syndicate. "Iris" is not upon the repertoire and we notice in the Examiner of February 23d that this particular "bait" will not be given on Tuesday night, as first announced, but is now said to be presented on Saturday afternoon-just once. Well, we are still from Missouri.

For Oakland Advertisers and Subscribers

For the convenience of Oakland musicians and music lovers the PACIFIC COAST MUSICAL RE-VIEW has established headquarters in the Sherman, Clay & Co. Building, at the corner of Clay and Fourteenth Streets, Oakland, opposite Taft & Penoyer's. The editor will personally occupy this office every Tuesday and Saturday afternoon from 3 to 6 o'clock, for which date appointments may be made.

During the editor's absence from the Oakland office all arrangements for subscriptions and advertisements can be made with Edgar Little of Sherman, Clay & Co., who also will accept any notes or appointments for the editor. The telephone of the Oakland office is Oakland 449.

ALFRED METZGER, Editor PACIFIC COAST MUSICAL REVIEW. A New Record by



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Oakland, February 21, 1910.

Madam Schumann-Heink gave the same concert in Oakland as her first in San Francisco, so that no detailed review can be given in this department. No song recital could possibly have been more soul-satisfying, from her first note quite up to the songs in our own language. Her interpretation of these last-named left nothing to be desired, and when the great contralto shall have perfectly mastered all our dif-ficult diphthongs, and shall have differentiated between our bothersome pronunciations of the letter th, her songs in the vernacular will give as undisputed pleasure as those in German. It is a question whether any foreign-speaking person (of any country) will ever find the phrase "with thee" quite easy to sing.

Schumann-Heink's flawless voice is so much more than flawless, that one wonders if ever, in the history of music, there could have been one of such warmth, power, gauge and delicacy, with that indefinable glory behind it which can not be imparted to any that which comes from on high.

The Eurydice Club (women's voices) under Mrs. Northrup's direction, will give its next regular concert on Tuesday evening, the eighth of March, at Maple Hall. The chief work to be given is Mr. Frederick Stevenson's Viennese Serenade for baritone solo and women's chorus. This interesting opus was lately given in Los Angeles with fine effect by Mr. Harrison Wild's Women's Singing Club. Also the Lyric Club (of Los Angeles) comprising ninety-five voices, with Mr. Harry Clifford Lott as soloist, and with accompaniment of violin, violoncello, piano, harp and organ, is about to produce it.

Mr. Luther Marchant of Berkeley, is to be the soloist for the Eurydice production; and the accompaniment of Miss Dukes (organ), Mr. Lytgen, (violin), and Mr. Malin Lang-stroth (violoncello) will be ample, I am sure, for the part alloted to the harp may well be managed by the piano.

Mrs. Jo. S. Mills of Berkeley, is to sing solos.

At the Easter concert of the Oakland Orphans' (men's voices, under M. Crandall's direction), a program of unusual interest will be given. One most appropriate work is the Hymn to the Madonna (Kremser), for tenor solo with chorus accompanying.

Mr. Marinus Lytgen, the Oakland teacher of violin, has opened a studio in the new Kohler & Chase building in San Francisco. Mr. Lytgen is one of the teachers at the Stewart school here.

The Berkeley Public Library publishes a long list of upto-date books on music which should be of use to its patrons. As all musicians know, technical books should be of recent date. A cyclopedia five years old is not wholly sufficient to a musician's needs and dear dull Grove's dictionary invests in a new outfit every few years; the 1908 edition hav-Vests in a new outlit every few years, the 1908 earlied maxing one more volume than that of 1909. The American History and Cyclopedia of Music, (1909), seems not to be included in the Berkeley list. This work, though far from being perfect, showing many evidences of haste in its compilation, and having some errors, is at least the last work, so far. It is in seven volumes, and the compilers and contributors are all men of power in present-day musical life.

May the new movement succeed, which is tending towards a permanent symphony orchestra for San Francisco. With that goal to be reached, twenty-one wealthy and influential and concert-supporting men have banded together, with the intention of engaging a conductor of international reputation. There are to be daily rehearsals, and therefore wealth must be behind the undertaking. The idea that a non-resident should be engaged is, it is likely, the best possible, for this reason, the ability of a conductor of world-fame would not be questioned by the men in his orchestra. And I suppose there is scarcely any great symphony director who would

not be willing to accept a remunerative engagement in our beautiful state.

Mr. and Mrs. Arthur Fickenscher recently played and sang a number of Mr. Fickencher's compositions in manuscript, at the residence of Miss Simmons in Berkeley. They were well received by the audience of musical people present.

Georg Kruger, pianist, lately from Cincinnati, has settled here and is a member of the faculty at the California Con-servatory. He gave a concert last Thursday evening at Ebbell Hall, playing compositions of Chopin, Henselt, Liszt and Rubinstein. Teachers' and students' tickets were placed at 25c.

Will the patient reader of this column permit themselves to be told that the writer has the most illegible hand on the Continent of America, and that it is inconvenient-indeed, impossible for her to make opportunity to read her proof before it goes to print? Last week, of Carreno I wrote "who before it goes to print? Last week, of Carreno I wrote "who shall regret the other, or say that powers are waning, when she plays this program?" Instead, the long-suffering printer made, "Since" for "or say," with a result which made me willing to pass away peacefully if convenient, but anyway, to pass away from earthly toil and sorrow. The next day the sun was bright, and life was clear joy; but oh, the gloom that a "since" can bring!"

ELIZABETH WESTGATE.

MUSIC IN SEATTLE

Seattle, Wash., February 13, 1910.

In my last letter I should have mentioned Dr. Ludwig Wullner's interesting recital. His renditions were striking and new to us. Whatever he may lack in quality of voice he certainly makes up in expression, diction and general conception of the works he interprets. He was so successful that a return engagement became necessary.

The following is an innovation in the phase of opera study On Sunday evening the Opera Study Class met at the studio of Milton Seymour and took up the study of the opera "Carmen." Mrs. S. H. Barbee, the reader, dwelt particularly upon the life of the composer, George Bizet, and during the reading of the story of the opera the interpolation of the following numbers was presented: First prelude, piano, Milton Seymons. mour; "Habanera" (Carmen), Miss Geraldine Dalton; "Toreador Song" (Escamillo) Byron Boyd Renshaw; "Canzonetta" (Carmen and Don Jose), interpreted on piano, Milton Seymour; "Flower Song" (Don Jose), interpreted on violin, Miss Georgie Du Bois; "Micaela Air," interpreted on violin, Miss Georgia Du Bois. The numbers were roundly applauded and the excellent reading by Mrs. Barbee bore evidence that she held her subject well in hand. This line of class study has proven a most attractive manner of gaining a higher understanding of the operas and adds much to the possibilities of appreciation of the music. The next opera to be taken up will be "Mignon," on Sunday evening, February 13, at the home of Mrs. J. N. Kleeb, 729 Twelfth avenue north.

The ensemble concert to be given tomorrow evening at the Columbia College of Music by Mr. Louis Dimond, pianist; Mr. Max Donner, violinist, assisted by Mr. Thomas Ryan, basso; Max Donner, violinist, assisted by Mr. Thomas Ryan, basso; Mrs. Max Donner at the piano, is the eighth and last of the series. The program follows: Concerto, D minor, (Tartini, 1692-1770), Mr. and Mrs. Donner; "Romanza" (Gounod), Mr. Handel), Mr. Ryan; Andante, concerto D minor (Rubinstein), Mr. Dimond, Mrs. Dimond at second piano; Trio—voilin, piano and organ—Andante Religioso (Gounod), Offertoire (A. Seitz), Mr. and Mrs. Donner, Mr. Harry J. Krinke; Andante (Mozart, Gavote (F. Coenen), Mr. Donner.

Both the Popular and Symphony concerts continue to enjoy public favor. Bently Nicholson was the soloist at the last concert and he scored an undeniable success. The orchestra was in exceptionally fine condition and is becoming one the standard symphony orchestras of this country under the able leadership of Mr. Hadley. I have asked my friend Frederick Zech to forward me some of his compositions to be presented by our orchestra and I was glad to hear that he was thoroughly appreciated in Germany, his works receiving

(Continued on Page 18.)



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Paris, February 7, 1910.

Since my last article to the Musical Review, Paris and its environments have unfortunately been visited by an awful catastrophe which will be recorded in the annals of French history as the greatest disaster within the last three centuries. The torrents of water rushing through the river Seine was too great for its embankments, consequently causing wreck and ruin all along its path. Certain districts of Paris were transformed into scenes such as we find only in Venice. It was indeed an unexpected sight to see boats and launches replacing taximeters and autos; as dreadful as the sight was still nature was there imposing its power upon us, inspiring the artistic mind with its beauty and causing the material mind to frown with horror. Undoubtedly a musical brain has conceived from the disaster something new in the art of music and before long we may hear of an "Aquarial" symphony. Recently I mentioned in the columns of the Musical Review a unique composition known as the "Aerial" We are at an epoch where human nature is continually seeking for something new, striving to obtain orig inal ideas under strenuous circumstances. Music has made great strides within the past century and seemed to have great strides within the past century and seemed to have reached the so-called pinnacle. But alas, it is not so, when the great minds of the future that guide the musical reins through time will find our handful of half tones too limited for the compositions of the future generations, it will then be time to employ quarter tones and compose "Astral" symphonies. The musical revolution will be at hand.

The inundation of Paris has caused many concerts to be postponed indefinitely, while others outside of the flooded districts will offer the receipts of the evening to the victims of the flood.

Orphee of C. C. Gluck, which was to be given last night at Salle Gaveau, has been postponed to February 28. The last time it was presented in Paris was in 1831, being the last real and complete representation with the original text of Gluck. Vincent d' Indy, the eminent composer and director, will conduct the entire work save the overture being a composition of Gluck's early days, and by far inferior to his masterpiece Orphee. It may be well to mention here that V. d' Indy criticises severely the theatrical directors for mutilating the works of art either through negligence or ignorance, causing such works the loss of their artistic merits and the gain of a vulgar and deplorable version.

Mme. Ida Isori has concluded her sixth concert. It was a great success and pleasure to have heard again the works of the Italian masters of the sixteenth, seventeenth and eighteenth centuries. How is it, Mme. Ida Isori, who possesses all the secrets of a "Bel canto" has preferred in concert and opera, Monteverde to Verdi, Scarlatti to Rossini, Durante and Carissimi to Donizetti, Mascagni and Leoncavallo? Her triumph in Paris may be compared to those of Caruso, Patti and Tetrazzini.

On January 23d the "Societe des Concerts" offered an interesting program. Le Deluge, one of the best works of Saint Saens, was remarkably interpreted and carried away the honors of the evening.

At Concert Colonne the program was reserved for the two Richards—Wagner and Strauss. From Wagner we heard the overture of Tannhauser, the prelude and death of isolde, selections from the Meistersinger and Lohengrin, and prelude of Tristan. From the other Richard came "Sinfonia Domestica," recognized as one of his best works and the "Danse de Salone," creating much enthusiasm throughout the audience.

It is always with a joyous feeling to hear a symphony of Schumann under the direction of M. Chevillard such as was

heard at Lamoureux Concert last week, it was rendered in a most exquisite manner. As much may be said for the whole program. It consisted of "Phaeton," Saint Saens (symphonic poem), the noble and poetical "Toret enchantee" of V. d'Indy, the dances in five-fourth time of Y. Tiersot (classical dance, oriental dance and popular dance) and Concerto in C. minor of Eleethoven.

In anticipation of the centennial celebration of Schumann on June 8th, next, M. Chevillard was well inspired in placing on a recent program a composition little known of Schumann, Overture Scherzo and Finale op. 52,—not that it is one of his best works but it is interesting to know it; its character is gay, healthy and well balanced with his "trade-mark" prominently stamped in the Finale.

The "Monde Musical" congratulates M. Gueritte for having founded the "British Concerts" in Paris and "French Concerts" in London. Thanks to him having established a liberal musical exchange between the musicians of France and the musicians of England. We trust it will become a permanent institution between the two countries.

The calendar of concerts from February 1st to 15th announced an average from three to four concerts per night, but owing to the inundation many have been set for a later date. I expect to see the day when San Francisco will average at least two concerts per night during the season. With our energetic and enthusiastic editor of the Musical Review working in co-operation with our Pacific Coast Concert Representative, W. L. Greenbaum, there is no reason why San Francisco should not succeed. Great things are expected from her.

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ACHILLE L. ARTIGUES.

ORPHEUM—It is difficult to conceive a better vaudeville bill than that announced by the Orpheum for next week. The mere mention of the names of the participators in it is sufficient to convince the play-going public of its great merit. Clara Belle Jerome, assisted by William Seymour and her Eight Dancing Toodles, will appear in "Joyland," the latest effort of that marvel of stage directors, Gus Sohlke. A very pretty stage setting lends effect to this act. Miss Jerome presents a fascinating appearance in a number of handsome and picturesque costumes and sings several catchy songs which are chorused by eight very attractive girls. She and Mr. Seymour also successfully engage in duets and dances. Miss Jerome last appeared as the leading woman with Frank Daniels in "Sergeant Brau," with whom she was associated for two years, sharing the honors with him in "The Office Boy" and other of his successes. Prior to that she was with Francis Wilson as principal actress in "The Torreador" and his all-star cast of "Erminie." A pleasant theatrical event is recalled when it is stated that Miss Jerome was star for two seasons of Augustin Daly's "Runaway Girl," in which it will be remembered she covered herself with glory and scored a trememdous hit with her famous Pickanniny Dance.

be remembered she covered herself with glory and scored a tremendous hit with her famous Pickanniny Dance.
Winona Winter, "The Little Cheer-Up Girl," and late star of "The Dairy Maids," "The Little Cherub" and "The Golden Girl," has returned to vaudeville for a brief season on the Orpheum circuit. She will introduce her latest song successes and some very novel ventriloquial feats. She possesses a most captivating personality and is always a welcome visitor. George Felix and Lydia Barry, assisted by Miss Barry's sisters. Emily and Clara, will appear in "The Boy Next Door," which is without doubt one of the funnist existic available.

George Felix and Lydia Barry, assisted by Miss Barry's sisters.' Emily and Clara, will appear in "The Boy Next Door," which is without doubt one of the funniest skits in vaudeville. Earle Reynold and Nellie Donegan will introduce all the musical comedy hits of the season on roller skates. These artists were featured with Anna Held in "The Parisian Model" at the Broadway Theatre for a year and a half. Their costumes are worthy of special mention and their lighting effects are very beautiful.

Next week will be the last of Charles W. Bowser and Edith Hinkle, the Reed Brothers, Fred Lindsay, the marvelous Australian Stock Whip Expert, and Walter C. Kelly, "The Virginia Judge." New Motion Pictures will close the show.

Tilly Koenen, the famous Holland contralto, has devoted her life to the exploitation of concert programs. She has never appeared in opera and thus has never acquired operatic habits. Like the chamber music player who devotes all his life to the best classics, the genuine concert singer is an authority worth listening to.

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(Continued from Page 14.)

merited praise. The program of the eighth popular concert of the Seattle Symphony Orchestra under the direction of Henry Hadley was as follows: Part I—March from Tannhauser (Wagner); overture, Fra Diavolo (Auber); Old German Air, "'Skommt ein Vogel Geflogen" (Ochs); tenor solo, "Onaway! Awake, Beloved" from "Hiawatha's Wedding Feast" (Coleridge Taylor), Bentley Nicholson. Part II—Selections from the opera Carmen (Bizet); March of the Toys from "Babes in Toyland" (Herbert); Hungarian Rhapsodie No. 2 (Liszt)

It has been many years since I listened to the Fra Diavolo Overture with its rippling melodies and thin accompaniments. The Germain air painted in varied colors entertained and amused the audience. Mr. Ochs certainly arranged this idea very ingeniously. Mr. Hadley and his men delved into the Liszt Rhapsodie in great style and the audience left the theatre brim full with enthusiasm. In my next letter the fourth sym-

phony concert will receive attention.

A very interesting departure for next Thursday's Pianola recital at Eilers will be a dramatic reading of Tennyson's "Enoch Arden" by Miss E. Margaret Olson. The incidental music to accompany this poem contains some of the most beautiful passages that Richard Strauss has ever written. Owing to the large audiences that have attended these recitals in the past, it has been decided to issue tickets for all succeeding concerts. These will be free, as usual, and may be obtained for the asking at the Eilers Music House, Third and University.

The musical tea given Tuesday at the home of Mrs. Thomas Franklin Kane even exceeded the hopes of success that were entertained for it, and the Girls' Home and Training School will be very materially benefited thereby. The women of Seattle deserve unstinted praise for their untiring energies in behalf of all humanitarian work. The musicale tea given by the Shawondasse Club on Monday last at the home of Mrs. Cadieu, on Queen Anne avenue, was a very pretty and successful affair. A hint of spring was given in the profuse decorations of ferns, jonquils and wood greens. Madame Anna Louise Clary sang, and Mrs. Chamberlain, Mrs. Patrick, Miss Sheafe, Mrs. Colby and Mrs. Stotenborough contributed to a very pleasing programme.

The next Schubert Club concert will take place on Tuesday. Myrtle Elvyn will be the soloist. Following is the program: (a) Toccata and Fugue. D minor (Bach-Tausig); (b) Pastorale (Angelus), (Corelli, 1653-1713); (c) Spinning Song (d) Rondo Capriccioso (Mendelssohn), Song of the Birds (Rubinstein), Schubert Club Chorus; (a) Ballade, A flat major, op. 47, (b) Nocturne, op. 15, No. 2, (c) Polonaise, op. 53 (Chopin), Flowers Awake (Warner), Schubert Club Chorus; (a) Nocturne (for left hand alone) (Scriabine), (b) Etude concert (MacDowell), (c) Hark, Hark, the Lark!, (d) Erlking (Schubert-Liszt), By the Beautiful Blue Danube (Strauss-Spicker), Schubert Club Chorus); (a) Eine Liebeanovelle (No. 1), (Erich J. Wolff), (b) Legende (St Francis Walking on the Waves), (c) Rhapsodie, No. 12 (Liszt).

The second of the interesting series of chats on musical subjects entitled Causeries musicales, will take place next Wednesday, February 16, at 10:30 a. m. Owing to the large attendance at the opening one, it will not take place, as planned, at Mrs. Bausman's, but at the residence of Mrs. J. D. Farrell, 1016 University street, corner of Boren avenue, where Mrs. Bausman will assist the hostess. The subject is "The Neo-French School in Poetry and Music," and the program besides the chat will include the following songs: "La Musique (Charpentier), "Chanson d'Automine" (Charpentier), "Phidyle" (Duparc), "Chanson Triste" (Duparc), "Mandoline" (Debussy), "Il Feure Dans Mon Coeur" (Debussy) "Les Roses d'Ispahan" (Faure), "Aime Moi" (Bemberg), "A Toi" (Bemberg), "La Belle du Roi" (Holmes).

Madame Schumann-Heink will be here on February 28th.

The Seattle center of the American Music Society will give its second concert at the Unitarian Church, Wednesday evening, when Edith Moxom Gray, the pianist, will play MacDowell's Keltic Sonata and some smaller works by American composers. Mrs. Hopper, the soprano, will interpret songs by Henry Hadley, and Mrs. Claude Madden, the violinist, late of New York and Minneapolis, will play some of his own works. The newly organized Seattle Center chorus will also contribute some fine numbers.

Whittlesey. JAMES HAMILTON HOWE.

MUSIC IN SPOKANE

Spokane, Wash., February 15, 1910.

Mendelssohn club, a chorus composed of representative business and professional men of Spokane, made its first appearence at a highly successful reception and musicale in the Hall of the Doges the evening of February 15th. The program, covering a wide range, was ably handled under the direction of Harry W. Newton. The main auditorium was set with tea tables and during the intermission the guests were served with light refreshments. In the receiving line were Mr. and Mrs. H. W. Newton, Dr. and Mrs. H. I. Parr, Mr. and Mrs. F. Wallace King, Mr. and Mrs. L. H. Macomber, Mr. and Mrs. O. P. Lineau, Mr. and Mrs. J. A. Bate, Mr. and Mrs. R. E. Bigelow.

Mr. alt Mrs. C. F. Lineau, Mr. and Mrs. J. A. Bate, 1917 and Mrs. R. E. Bigelow.

"Onward March," a Giebel composition, was the opening number and the success it met imparted life and vigor to the singers. "The Water Mill" followed. "The Chafer and the Flower," by Veit, and Sullivan's "The Long Day Closes" showed what the club has done in two months to master chorus technique. With its soft, modulating effect rising to the crest in a volume of sweetness, "The Darkies' Cradle Song," by Holder, was an especial favorite. The "Bedouin Love Song" of Foote was successfully handled and brought out the best of the singers, who, with one or two exceptions, were in good voice. The closing number, "Father's Lullaby," one of Wiske's most favored, was exceptionally well sung. The chorus in this showed what is to be expected with sufficient training and study.

ficient training and study.

There were several individual numbers. Miss Mabel Metz in a delightful soprano sang "Heart of April, Song Cycle," by Clough Leiter, and was accorded a warm encore. Miss Antoinette Leinendecker chose "Bid Me Discourse," by Bishop, and won her auditors with a delightful rendition. The "Merrily I Roam," a Spanish composition, also won her warm praise. H. J. Cone sang "The King and Me" in his heavy basso voice and was cordially received. J. H. Bate, in his tenor robusto, sang Denza's "May Morning" with excellent effect.

cellent effect.

The governing board of the club is composed of Dr. H. I. Parr, chairman; L. H. Macomber, J. A. Bate and R. E. Bigelow. The personnel follows: First tenors, H. J. Anderson, J. S. Buchholz, W. H. Daymude, John B. Gorman, L. H. Macomber and A. Mogridge; second tenors, J. A. Bate, D. G. Black, E. M. Brown, Will J. Clark, and D. L. Bowers; barltones, A. T. Amos, A. W. Jones, O. P. Lineau, Dr. H. I. Parr, C. C. Oakes, Alexander L. Quinn, D. H. Hade, C. R. Smith and R. H. Zercher; bassos, George E. Brady, R. E. Bigelow, G. W. M. Chant, H. J. Cone, Walter Hardwick, F. W. King, Morton MacCartney, F. P. Motie and E. A. Rice.

TILLY KOENEN, THE DUTCH CONTRALTO.

Mme.Tilly Koenen, a contralto from Holland, who is considered one of the world's finest interpreters of lieder, will be the vocal artist to appear here under the Greenbaum nanagement. This artist has been singing with the greatest success in the principal Eastern cities and last week appeared for the second time in one season with the New York Philharmonic under Mahler—an unusual honor. Mme. Koenen will give three recitals in this city, the dates being Sunday afternoon, March 13th; Thursday night, March 17th and Sunday afternoon, March 20th. A concert will also be given in Oakland at Ye Liberty Playhouse on Friday afternoon, March 18th. Complete details will be announced next week.

The illustrated lectures which are now being given by William J. McCoy at Sherman, Clay & Co. Recital Hall every Wednesday afternoon are meeting with well merited success. Mr. McCoy is a musician of sincere intentions and of vast knowledge and anyone attending these lectures is bound to add considerable to his fund of musical knowledge. The next lecture will take place next Wednesday afternoon at 3 o'clock and the subject will be the Horn. As no music lover should fail to gain experience and knowledge regarding the duties performed by the various instruments comprising an orchestra it is very advisable to hear what Mr. McCoy has to say upon this interesting subject.

Mackenzie Gordon, the well-known and exceedingly successful tenor, sang recently with his usual effect at the banquet of the Real Estate Board given at the Palace Hotel.

-Musical Review-

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URING the last three or four months the Pacific Coast Musical Review has endeavored to present to its readers the remarkable achievements of one of the greatest concert singers before the musical world to-day. Her name is Tilly Koenen and

we are taking these means of again impressing upon the musical public the necessity of paying more than usual attention to the forthcoming concerts of this ideal exponent of the art of song. The principal duty of a musical journal is to inform its readers of the greatness of an artist not well known in the territory wherein such journal is circulated. One of the principal duties of the musical public is to recognize greatness in all artists. We can absolutely vouch for the remarkable genius of Tilly Koenen the brilliant Holland Contralto, and we trust that our readers will assist us in making her engagement an unprecedented triumph. : : :

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MUSICAL CALENDAR

Myrtle Elvyn (Pianiste)
Hother WismerMarch 10
Mme. Tilly Koenen (famous Dutch contralto) Mar. 13, 17 and 20
Maud PowellApril
Flonzaley Quartet (in Chamber Music)April
Dr. Wullner, Greek Theatre
Damrosch Symphony Orchestra and Isadora Duncan May
Ferrucio Busoni (Pianist)Fall, 1910

PRINCIPLES UNDERLYING OUR CONTROVERSY.



HERE seems to be a wrong impression among certain readers of the Pacific Coast Musical Review, regarding our attitude toward the management of the Columbia Theater and the Lambardi Grand Opera Company. We want it to be understood that it is never the purpose of this paper to

injure anyone financially. We want to see everything in the way of musical attractions of merit leave San Francisco well satisfied with the patronage bestowed upon them. No matter how severe our criticism may be it is never the purpose of this paper to interfere with the financial success of any enterprise. We consider every musical enterprise entitled to a living and there is nothing further from our thoughts than an intentional injury to anyone's regular income. From this it may be seen that the gleeful reports spread by friends of the management of the Columbia Theater regarding the large attendance at the performances of Madam Butter.

fly and Iris, no doubt intended to cast doubt upon the influence of this paper to keep people away from the opera, are entirely futile, for as we never asked anyone to stay away from these particular operas we cannot see any justification on the part of the management of that theater to gloat over the good attendance.

The only purpose which underlies our criticism of the actions of the management of the Columbia Theater toward the public is to ascertain whether it is possible to penetrate by fair arguments a thick skull sufficiently to make one greedy for money comprehend that it might not be unfair to grant the theater going public just a few rights in exchange for the thousands of dollars they spend every year for their amusement. It is said that a drop of water if persistently falling upon a firm rock will eventually make an impression thereon and finally penetrate. The skulls of certain theatrical managers are not unlike such a rock and our occasional excursions in the arena of managerial censure might not be unreasonably compared with a drop of water. Now then, our purpose is to benefit the public through our constant watchfulness in the matter of injustice done by managers who consider money superior to gentlemanly treatment and recognition of the just rights of the theater going people. We know that we have set ourselves a very tedious task; but we mean to go through this matter until the theater going and music loving portion of our community will receive such attention by managers as to be served in a manner that will give them full value in artistic performances for the money expended.

Our readers will have noticed that during the last three weeks we were very eager in expressing our doubt regarding the possibility of a production of Iris during the present Lambardi engagement. We based our doubts upon the experience of several years of unfulfilled promises and upon an authentic report from New York, that up to a very short time previous to the company's engagement in San Francisco, no permission had been granted for the rights of production. In fact we are informed by well posted people that announcements of the presentation of the opera appeared before the rights of production had been secured. Now, it was natural for us to assume that if we positively and consistently denied the possibility of the production of this opera and saw to it that these denials were called to the attention of people in authority there would immediately begin a struggle to discredit the reliability of this paper and no efforts would be left undone to prove that we were wrong. Our judgment proved to be correct, for no sooner had we positively stated that Iris would not be given when the daily papers and the weekly papers and the managers of the Columbia Theater concentrated all their energies toward booming the advent of Iris with a result that both performances have been sold out and the rights secured through the influence of Klaw & Erlanger, without whom the Lambardi Company would never have produced Iris. All the Pacific Coast Musical Review wanted was the production of Iris and we know positively that had it not been for this fight it would never have been given at this time. We base our belief upon a letter from Los Angeles which stated in response to our query why Iris was not presented there, that it was because the public was not interested. No doubt the management gave that as an excuse not to present the work in Los Angeles and the same excuse would have been advanced here had not this paper interested the public in such a way as to make it dangerous for the management not to give the opera. So our purpose has been achieved and far from being disappointed that our predictions were not fulfilled we are very glad that our stratagem proved to attain exactly the result which we foresaw.

In last Sunday's Examiner our friend, Thomas Nunan, quoted from the Pacific Coast Musical Review certain complimentary items regarding the personnel of the Lambardi Company which visited this city last year. It was the intention of this quotation to cast doubt upon the sincerity of our present position regarding the inadequacy of the personnel of the company during the present season. Of course this journalistic trick is an old one and foreseeing that some such thing would happen we called attention to the fact at the beginning of this campaign that we praised this company in the past because it appeared here at lower prices and under entirely different circumstances. What we object to particularly in the name of the public is the fact that in San Francisco we are compelled to pay \$2.50 a seat when in Los Angeles the same seat sold for \$2.00. We said in a recent issue of the Pacific Coast Musical Review that we saw the Lambardi Opera Company advertised at prices ranging from \$2.50 down; but since that time we heard from a gentleman who attended the opera that \$2.50 were charged for box seats only, and that orchestra chairs were not higher than \$2.00. Our informant tells us that he sat in row L of the Mason Opera House in Los Angeles and paid \$2,00. We are informed that the same seats in San Francisco are sold for \$2.50. would really like to know why the musical public of San Francisco is asked to pay more to hear the Lambardi Opera Company than the musical public of Los Angeles. The management of the Columbia Theater is responsible for this injustice and it does not make any difference whether the management makes much money or little money by this engagement it has according to the statement of reputable witnesses imposed upon the people of San Francisco. The skillful gambler makes lots of money, the successful forger may become rich, the talented card sharp may accumulate millions, but all of this does not justify such unlawful action and if the management of the Columbia Theater answers the just censure of this paper in regard to its grasping attitude toward the people by pointing to its box office receipts it does not alter the fact that it does not care a continental for the public and takes advantage of every subterfuge to betray the confidence of the people.

Now that the Merry Widow Company returns to San Francisco to abstract the few remaining two dollars from our unsuspicious and easily hypnotized theater goers it might be well to call attention to the fact that during the same week there appears at the Savoy Theater another musical comedy company of far superior merit who are charging less admission prices for a performance of undisputed artistic reputation. The question is will our theater goers again permit themselves to be imposed upon or will they encourage the efforts of Mr. John C. Cort in bringing to San Francisco an ideal operatic company at prices within the reach of everyone. Such encouragement

will prove one of the most effective lessons that could be taught a manager whose greed exceeds his judgment.



MANSFELDT-DE GRASSI-VILLALPANDO TRIO.-On Friday afternoon, February fifth, the Mansfeldt-De Grassi-Villalpando Trio gave the second of a series of three chamber music concerts at Kohler & Chase Hall. It was rather unfortunate that throughout this event there was heard the noise of hammering emanating from the construction of a building next door. This irritating annoyance had its effect both upon players and audience and naturally did not form one of the principal artistic features of the event. That under these conditions the players nevertheless stuck to their purpose and presented the program as first outlined, demonstrated their determination as well as their denoting to the graded. their determination as well as their devotion to the good The audience, too, grit their teeth and throughout, being able at quieter moments to enjoy the beautiful music splendidly interpreted by this exceedingly skill-

This second concert was entitled "An Afternoon With Bohemian Composers" and contained Trio Op. 90, "Dumky" by Dvorak and Trio Op. 15 by Smetana. Both works are comparatively new to this city as far as we are aware of and in fact the writer personally has never heard them played in San Francisco before. They are both exceedingly interesting composition of a classical nature, constructed in a manner that demands the utmost musical intelligence of an executant and that does not restrict its demands upon technical grounds, but necessitates a deeper emotional understanding which is expected to bring meaning from apparently dry phrases. would perhaps be more in conformance with critical ethics to review these two works separately, but owing to the disturbance referred to in the beginning of this article, it was really impossible to follow the works with that attention which their seriousness justifies and unless one is able to concentrate one's mind entirely upon the subject one is expected to dissect, it is impossible to do justice either to one's self nor to the composition.

It was, however, possible to note that the members of the trio had thoroughly grasped the musical and technical features of the works they had prepared and interpreted them with that seriousness of purpose and that thoroughness of application which we have learned to admire on previous occasions wherein these musicians took a leading part. The three instruments blended in unity and no effort was made on the part of any member to shine as a soloist. semble work was indeed most delightful and the spirit of the works was exemplified in a manner that vouched for the complete abandonment of the three artists in their task. The concert was, barring the outside annoyance, a thoroughly artis-tic event. Maurice Anger sang four Bohemian songs the titles of which are so picturesque in the original language that w are afraid to entrust their composition to our printers. might cause a strike in the Musical Review office. However, Mr. Anger, who possesses a very pleasing tenor voice, endeavored to infuse these songs with that temperamental vigor which their composers no doubt intended to invest them with. It would be unfair to draw positive conclusions from with this first appearance of Mr. Anger and we prefer to leave detailed criticism of his work until a later and more favorable occasion. Fred. Maurer accompanied and it is hardly necessary to add that he succeeded in giving his accompaniment that finished touch which we are all used to hear from this exceedingly gifted artists.

THE SECOND "POP" CONCERT .- That the third series of "Pop" concerts given under the direction of Will L. Greenbaum at Kohler & Chase Hall this season is the most successful in point of attendance that has been given here in years can not be disputed. It is equally certain that the Lyric Quartet by devoting its entire time exclusively to the exploitation of chamber music possesses a great advantage over organizations which give this phase of interpretative musical art only occasional attention. The program last Sunday after-noon opened with the ever charming Haydn Quartette in G

major No. 10. It is impossible to withstand the simple beauty contained in these old Haydn works. There is a certain limpidity to their melodic character and an apparent simplic to their technical construction which effects the sensitive musical ear like a tender breeze effects the heated blood. Inasmuch as apparently simple compositions are as a rule the most difficult to interpret it may easily be understood how well the Lyric Quartet acquitted itself when it is known that they played this Haydn Quartet with all the charm of its character. Miss Dorothy Pasmore was the soloist of the occasion and on account of the indisposition of Miss Nachtrieb it be came necessary to change the program. Instead of the Corelli numbers the young soloist played a composition by H. B. Pasmore which exhibited theoretical skill as well as originality of musical ideas. It is exceedingly spirited in character, well supplied with melody and while not exactly intended to be a very serious work it is of sufficient musical importance to deesrve more than passing mention. Miss Pasmore played the Boccherini Rondo in a manner that earned her the hearty applause of the audience and forced her to play an encore We have in the past commented so frequently upon Miss Pasmore's refined musical performances that it is really difficult to again and again refer to her in terms of sufficient variety so as to refrain from monotony. It is, however, but just to say that Miss Pasmore is gradually gaining in depth of exe-cution while she retains the flexibility of her wrist, the clarity of her digital facility, the limpidity of her tone and the genuine musicianly character of her interpretation.

The most important feature of the program was of course the Edgar Stillman Kelly Quintet. We took great pains in following the construction of this work from theme to theme. Throughout the performance we took notes in order to get an accurate idea of this composition. And whatever impression we may have received of the work is not the result of indifferent or hasty observation, but it is the result of careful study and very intricate dissection. A repeated examination of the notes taken during the performance of the quintet convinces us that it is not of sufficient musical vigor or importance to justify a technical dissection. We do not desire to say that it is an unworthy musical creation. Such a criticism would indeed be unjust. But we believe the work is not sufficiently deep or intellectual from an emotional point of view to rank undisputably with the chamber music compositions of the recognized masters. While Mr. Kelly has created a work of ingenious technical construction, that is to say a work wherein the various laws of theory and harmony have been fully complied with and wherein even the idiosyncracies of a chamber music composition have reecived due attention, we fail to find in Mr. Kelly's work a purpose or a fixed aim that is to be reached and that is consistently held up as a final exertion for every fibre of artistic energy. .

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The work is very rich in melodic embellishments. of these melodies are very delightful, some of them are very tickling to the ear, but neither of them is sufficiently serious or meaty to make an impression usually attained from listening to serious chamber music works. In accordance with the lightness of the melodic treatment there is also a light-weight treatment of the scoring. Too many solos are entrusted to the various players, climaxes are introduced at the most unexpected moments only to be followed by anti-climaxes leaving one in a constant attempt to try to become enthusiastic and disappointing one just at the very moment when one looks forward to a final explosion. There are crescendos and decrescendos. There are pianos and fortes. There are solos and ensemble passages. But they all seem to pass before our eye in consecutive, catalogue-like order and not with any purpose of architectural construction which would lead eventually to an artistic climax which should be the aim of every genuine classical composition. We do not believe in program music, that is to say we are opposed to the idea that a certain musical phrase represents a certain meaning like a painting. In our opinion there is no physical meaning to instrumental music. The art of instrumental composition represents to us purely a spiritual aspect. Every musical mind reads a musical phrase in a different manner. But we expect our musical mind to read a musical phrase with a certain element of continuity so as to receive an impression that the composer is telling a story in sound in the same manner as the author is telling a story in print. And we can safely say that we personally could not receive an impression of continuity as far as the Kelly Quintet was concerned, although there is ample opportunity to admire melodic invention and technical ingenuity.

ALFRED METZGER

A PECULIAR PREMIERE OF A NEW OPERA-From the crowded house that greeted the first production in San Francisco of Pierto Mascagni's opera "Iris" it was evident that more than ordinary interest was manifested in the work of the composer of Cavelleria Rusticana than in that of any other modern composer except Puccini, whose Madam Butterfly received similar attention at the hands of the San Francisco opera-loving public. From this it may easily be seen that a new opera may attract a large house provided its composer has through his previous efforts pleased the people. the popularity of this latest effort of Mascagni's will equal that brilliant first gem is hardly likely; but it would hardly be fair to judge the artistic magnitude of this work from the disgracefully slip-shod manner in which it was presented. Had the composer attended this premiere in person he would be today either an inmate of an insane asylum or he would be in prison charged with intent to commit murder. We have at this time of writing not seen the criticisms that appeared in the daily papers, but judging from what had been published before it is safe to assume that a kindly cover of leniency has been thrown over everything.

Before proceeding with our detailed account of the performance we desire to call attention to several remarks made by certain critics regarding the personnel of the present Lambardi Company. It is evident from these remarks that the writers never heard the Lambardi Company during their first trips to this city or they inten-tionally desire to deceive the public for the benefit of the Columbia Theater management. It is impossible that anyone who heard the Lambardi Company when appearing at the California Theater a number of years ago with such artists as Salassa, Avedano, Sostegni, Montanari, Agostini, Russo, Rossi and Berducci, the musical director, should dare to say in print that the present company is the best that Mr. Lambardi ever brought to San Francisco. At that time of which we speak the Lambardi Company was able to give four com-plete operatic performances with what is commonly known as all star casts. Going still further we desire to remind our readers of the Lambardi Company that appeared at the Tivoli Opera House about five years ago with such artists as Tetrazzini, Berlindi, Gregoretti, Lombardi, Padova and that immaculate musical director Pollaco and other artists of superior merit and ask them whether the present company can compare with those splendid organizations. And yet at the first time the price of admission was \$1.50 and at the second time \$2.00 including Tetrazzini. Now let us proceed a little further, at the time the Lambardi Company appeared at the Chutes Theater after the earthquake it included such splendid artists as Padovani, Wullman, Gregoretti, Lombardi, Ferrabini and a number of other operatic stars, each of which was far superior to any member of the present company, and yet the price of admission was less than during the present season. always incompetent as it is now, and the stage management was equally inefficient.

But what is the use of continuing to criticize the criticisms that appear in the daily papers! The public is perfectly able to draw its own conclusions. What we are particularly interested in is the production of "Iris." The intelligent onlooker must have been impressed with two big features that stand out prominently throughout the performance. One of these is the necessity of spectacular scenic effects and costumes and the display of richly colored tableaux, and the other is refined and well emphasized dramatic reading. Unless these two features are enhanced with striking prominence, the entire opera of "Iris" loses its attractiveness, for the music is not sufficiently varied in melody or climactic periods to make up for the vacancy left by inadequate mounting or histrionic faculty. Now the question arises did the Lambardi Company meet the requirements of these two pre-eminent features or were they woefully neglected? We may say without being accused of prejudice that both from a scenic and dramatic point of view the performance was an absolute failure and consequently it would be impossible to judge "Iris" impartially

The stage management was equally inefficient. The facial make-up of the artists was not at all Japanese nor was the head-dress of the ladies anything like that used by Japanese women. The costumes had a shabby cheese-cloth appearance and there was nothing of the beautiful embroidery and satin that is so pleasing to the eye in these Oriental spectacles. The magnificent opening scene was entirely spoiled by inartistic light effects, a thread-bare background and the absence of "Iris" flowers, which are supposed to arise from their beds during the strains of the Hymn to the Sun, which constitutes

(Continued on Page 16.)



Los Angeles, February 24, 1910.

The star of Lambardi's new organization is not a person, but a thing—the orchestra. This really remarkable aggregation of musicians is by far the best instrumental turnout that Lambardi has ever accumulated, and was formed in New York City at the beginning of Lambardi's season. The orchestra is carried entire, and the local augmenting, with its tedious rehearsals, lack of team work, and frequent misunder standings, is thus entirely obviated. Fulgenzio Guerrieri, Lambardi's director this season, is as great a leader as any opera company has ever presented on the Pacific Coast. He produces his results with an entire absence of affectation or unnecessary gesture, and conveys an air of indisputable authority. In fact, he is the best Italian opera leader I have seen, save Toscanini. Like that celebrity, he conducts entirely without book, depending on his memory alone.

The orchestra numbers nearly forty men, and the instru-

The orchestra numbers nearly forty men, and the instrumentation is good. Particularly gratifying effects are gained in such scores as "Gioconda" and "Madam Butterfly," where the composer has called for tonal description of more than ordinary character. Eduardo Lebegott, second leader, is well known on the coast, and gives reliable interpretations of the standard works. His results with the chorus are particularly good, and it is just possible that he obtains better results here than the chef d'orchestre—presumably because he devotes more time to them, while Guerrieri specializes on the instrumentalists.

Of vocalists there are none who are great, but a very good number who are more than ordinarily effective. In fact, the whole roster of principals is an unusually good one, and it is safe to say that American impresarios seldom ever have aggreated as good a group for the price. Attilio Maurini is probably the singing star of the aggregation, while Giuseppe Maggi, resident of London and thorough-going English gentleman, wins the dramatic honors. Maurini has a voice not unlike Constantino's in timbre, and beautifully used. His stage presence is likewise effective, and he appears to have some degree of that tenoric rarity, brains. Maggi, whose English is as correct as his Italian, has a baritone voice of size and quality, but his singing is overshadowed by his dramatic worth, which in roles like Barnaba, in "Gioconda," is very great.

Both Impresario Lambardi and Manager Berry cannot find adjectives enough to describe the supremacy of their newest find in dramatic soprani, Signorina Elvira Bosetti. Young Bosetti has indeed an unusual voice, but a very primitive method of using it. She appears to be a primitive and youthful Italian, with one of the astounding natural voices often found in Italy. Her range is remarkable. Her high tones are absolutely sure, and her lower voice has genuine contralto quality. Her power is absolutely terrific. But of art and finesse she has not a bit. Our old acquaintance Ester Adaberto is really the best dramatic soprano of the company, for while she has no such colossal voice as Bosetti, she has that which Bosetti has not—finish in style and some knowledge of the values of contrast. Angelo Antola, baritone, is singing better this year than last, and gives a good account of himself. A new bass, Antonio Sabellico, has prodigious size and dignified appearance, and a voice of great volume and considerable discretion in use.

The most remarkable improvement to be noted is in Dolores Frau, principal mezzo-soprano. Last year Frau had a painful tendency to tremolo, and seemed to be fast grounding on the shoal of shake which wrecks nine out of every ten Italian contralti. Now, however, she has pulled her powers together, and the tremolo has almost entirely disappeared, while at the same time her voice has increased greatly involume and quality. Her Laura, in "Gioconda," is really a splendid performance. Of lyric soprani there are three: Cecilia Tamanti-Zavaschi, Marina Calvi, and a very young girl who has not appeared in Los Angeles at all. Tamanti-Zavaschi likewise seems to be in firmer voice, and Calvi as a clever little singer, and also an unusually pretty woman. Her Butterfly is a very dainty and pleasing creature.

The second lyric tenor of the company is a young Spaniard, Giovanni Nadal. He has a pleasing voice of genuine tenor quality, though without especial distinction in use. Alessandro Scalabrinda, dramatic tenor, has the same huge voice as ever, and the small quantity of histrionic ability. In "I Pagliacci," however, Scalabrini gets along very well, and gives a convincing interpretation. Pietro Bugamelli, the third baritone, has a surprisingly good voice, but no especial style. His wife, Adalgisa Bugamelli, is the second contralto, and is of small ability. The chorus is in very good form this year, and, astonishing to relate, does not now affect the eye as a green persimmon affects the mouth. I do not mean by this that it would pass for a beauty show, but some attempt has been made to make it at least passable, and it sings resonantly and unusually well.

There is new scenery, of the usual operatic description.

JULIAN JOHNSON.

Lós Angeles, February 21, 1910.

Friday, February 11th, was a red letter day in the musical annals for the metropolis of Southern California. In the afternoon the Los Angeles Symphony Orchestra, with Madam Teresa Careno, the great pianist and soloist, crowded Temple Auditorium to its capacity, and in the evening Madam Schumann-Heink turned about one thousand people away, and there were over three hundred people on the stage. That a city of 350,000 inhabitants is able to turn out two and three thousand people twice in one day is certainly one of the musical wonders of America. It is very doubtful whether San Francisco at the present day could do the same. No doubt a great deal of the credit of this musical prosperity in Southern California is due to Manager L. E. Behymer, who has devoted his entire life to the exploitation of musical culture in the South land.

Another result of the musical enthusiasm prevalent in Los Angeles is the artistic pre-eminence of the Woman's Orchestra under the energetic leadership of Harley Hamilton. During the visit of Madam Sembrich, Frank La Forge, her brilliant accompanist, was the guest of the Woman's Orchestra and honored that organization by playing with it. The orchestra adjourned to the Temple Auditorium, where Manager Behymer had put everything in working order, and a subsequent rehearsal proved one of the most enjoyable and instructive ever given under Mr. Hamilton's baton. The orchestra and Mr. La Forge first played two movements from Beethoven's Emperor Concerto. The pianist seemed to be enjoying himself and suggested that the orchestra play the movement over again, and it may be easily imagined that he did not have to urge them very much.

The orchestra was at that time making a special study of this concerto, because they desired to play it later with Madam Carreno. Mr. La Forge knew this, and that was one of the reasons why he spent so much time on it. Then they rehearsed the favorite Grieg Concerto, and that also was played twice. As this piece was read at sight it was rather difficult for a number of the members who were new to the orchestra, but they followed Mr. Hamilton like intelligent musicians and played through the composition without a hitch. The leader was more than pleased with the work of the orchestra, and Mr. La Forge gave evidence of his satisfaction by staying on and on, being the one to suggest that "we play it again." Mr. Hamilton reminded him that he was expected at the Dominant Club reception, and that although the orchestra was enjoying it hugely, they must not be selfish and keep him too long. He said, "Oh! there is plenty of time," or "we must not stop." The result was that Mr. Hamilton and Mr. La Forge appeared at the reception at ten minutes past five, when the hour set for it was three to five, and Mr. La Forge was one of the guests of honor! The best proof of the pleasure afforded the brilliant young pianist by playing with the Woman's Orchestra was his assertion that he would like to play with that organization again when he returns. The attendance at rehearsals is very satisfactory and the members are enjoying a particularly good year of study, although no concerts have yet been definitely announced.

On Saturday, February 12th, the Woman's Orchestra had a very delightful rehearsal with Madam Teresa Carreno, with whom they played the Emperor Concerto, as stated before. The great piano virtuosa played with the orchestra during her last year's visit to Los Angeles and was only too pleased to go through the same delightful experience again.

One of the most interesting local concerts of the season was the one given by Mr. Ralph Ginsburg, a young violinist of the (Continued on Page 10.)

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THE MYRTLE ELVYN CONCERTS.

Even those who knew but little of the splendid career of Miss Myrtle Elyyn, the young piano virtuosa, were so impressed with the importance of the programs published in last week's Musical Review that considerable interest has been awakened in the concerts of this artist. The first event will be given this Sunday afternoon, March 6th, at the Garrick Theater, which it is promised will be comfortably heated. The important works on this occasion will be the Bach "Prelude and Fugue" A minor, Schumann's "Etudes Symphoniques," a group of Chopin works, two Mendelssohn numbers and some novelties by Claud Debussy and Erich J. Wolff.

and some novelties by Claud Debussy and Erich J. Wolff.

The second concert will be given Thursday night and on this occasion Miss Elvyn will play the entire thirteen tone-pictures by Robert Schumann, which he was pleased to entitle "Kinderscenen" or "Scenes from Childhood." In this he depicts the following episodes: 1, Of Foreign Lands and People; 2, A Curious Story; 3, Catch Me; 4, Pleading Child; 5, Happiness; 6, An Important Event; 7, Revery; 8, At the Firesire; 9, Knight of the Hobby Horse; 10, Almost too Serious; 11, Frightening; 12, The Child Falling Asleep; 13, The Poet Speaks. Other important works on this program are the "Toccata and Fugue" in D minor—(Bach-Taussig), revised by Joseffy; Brahms' "Rhapsodie" in E flat major, a group of Chopin numbers and works by MacDowell, Wagner-Liszt, Moszkowski, Henselt and by request the brilliant "Arabesques" on "The Blue Danube Waltz" by Schulz-Evler.

The farewell Elvyn concert will be a Saturday matinee. This will give the students and teachers in surrounding towns who find it impossible to attend evening concerts and inconvenient on Sundays to hear this splendid artist in a special program which will include the Chopin "Sonata" in B flat minor, Mendelssohn's "Prelude, Fugue and Choral," Schumann's "Toccata" op. 7, Brahms "Rhapsodie" in B minor, old works by Rameau and Corelli, the beautiful "Nocturne" for left hand alone by Scriabine, Liszt's transcription of Schumann's great song "Widmung," and also of Schubert's "Du bist die Ruh," Dvorak's "Humoresque," now so closely identified with the violin but which is really a piano work in the original, and other interesting numbers; in short a program well worth the attention of every student and teacher in this vicinity.

The seats are on sale at Sherman, Clay & Co.'s and at the Eilers Music Company, and prices are 75c, \$1.00 and \$1.50, general admission being 75 cents. Next Friday afternoon, March 11th, Miss Elvyn will play in Oakland at the comfortable Ye Liberty Playhouse, repeating the stunning program of Thursday night. For this event seats will be ready Monday at Ye Liberty box office. This concert will commence at twenty minutes after three, thus giving the Berkeley and Alameda concert goers ample time to reach the theater.

DR. WULLNER AND TILLY KOENEN.

Among the musical sensations of the East at the present time are the joint recitals of Dr. Ludwig Wullner, who is to return to the Pacific Coast in May, and Tilly Koenen, the great Dutch contralto, who will make her initial appearance in San Francisco next Sunday. The Brahms' duets have been the features of the Chicago, New York and Boston programs of these noted artists. It has been said that Miss Koenen is one of the geratest woman interpreters of German lieder living and with such a companion as Wullner in ensemble numbers, she has been given advantages unprecedented on the concert stage.

IGNAZ HAROLDI

Fitzpatrick & Norwood announce the Pecific Coast management of Ignaz Harold, violin virtuoso, and are now arranging the first western tour of this eminent artist. Haroldi is one

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Editor PACIFIC COAST MUSICAL REVIEW.



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Don't forget to read about Tilly Koenen's remarkable artistic triumphs on page 18.

WULLNER'S NEW SONGS.

When Dr. Ludwig Wullner returns to the coast in early May he will render many songs which will be new to his audiences here. Several of these compositions are touched upon by L. Parker, the well known critic of the Boston Transcript, in a remarkable criticism published in the Transcript of Feb-

ruary 16th. In part Mr. Parker says:

"Dr. Wullner confines his voice to a kind of intensified speech which walks in a twilight between the spoken word and the singing. He adds a play of facial expression, tempered to the decorum of the concert room. There is, in such a program as that of yesterday, the gravity of scholarship, the humor of the ballad, the exaltation of the lyric, the meditative calm of the philosopher, the pictorial sense of the painter and the emotional sense of the dramatist. The delineating action found a difficult task in Hugo Wolf's "Auf ein Altes Bild." The poet, in six lines, apostrophizes an old canvas which glows with greenery under a summer sun. Yonder, branching in the gloom of the wood—the stem of the cross! Landscapes, figures, symbolism, the dramatic suspense of the end, came in a look, a tone; a word half spoken; half sung; a lifting of the eyes as the pianoforte epilogue modulated from lament to resignation. The singer recreated the painting out of the imagination of his hearers.

"In Schumann's mating of the heroics of music to the heroics of youth in Goethe's 'Freisinn,' the pride, impetuosity, impatience and aspirations were in the vocal and facial mien of the singer. The 'Four Serious Songs' of Brahms, were (supposing such a thing possible), as if an academic philosopher had suddenly become inspired. Again, in the themes, in the music and in the singing, it was the triumph of mind

over matter.

"Dr. Wullner is a singing-actor of lyrics. His methods are as varied as the singer's, the actor's and the poet's. He

fuses all three.'

Already music lovers in general, and Dr. Wullner's admirers in particular, are evincing great interest in the mammoth Greek Theater concert which this eminent artist's Pacific Coast managers, Fitzpatrick & Norwood, are arranging for May 3d. The program to be given by Dr. Wullner on that occasion will be one of the greatest sensations in the history of the Berkeley amphitheater. It will take place in the afternoon that the audience may be given full benefit of the wonderful facial expressions that are a feature of the singer's art.

What promises to be one of Dr. Wullner's most successful western engagements will be that filled at Stanford University. The concert will be under the patronage of the Music and Drama Committee and extensive preparations are already under way for this notable event.

ORPHEUM.

The Orpheum announced a program for next week which is well calculated to maintain its enormous popularity. Lottie Williams, erstwhile a great favorite in this city and for some time past a succeessful star in the East in such popular plays as "Only a Shop Girl," "My Tom-Boy Girl," "Josie, the Little Madcap" and "Tennessee Tess," will appear in Edmund Day's one-act play "On Stony Ground," which illustrates a very pathetic incident in the life of a poor girl who has to maintain a great struggle for existence. Miss Williams as Katie, a slangy, happy-go-lucky waitress in a cheap restaurant, has a role which exhibits her at her very best. The Charles Ahearn Cycling Comedians, who came direct to the Orpheum Circuit from the Hippodrome, London, where they were an immense sensation, will be included in the novelities. Their act is a combination of skilful wheeling and really funny comedy with an original finale called "A Mile in Thirteen Seconds." Charlene is not only a wonderfully skillful Xylophonist, but also a very beautiful woman, who costumes handsomely, modishly and tastefully. Mank's All-Star Trio which consists of Harry W. Cline, the World's Champion Billiardist. Calvin W. Demerest, ex-champion and Albert P. Cutler, who has challenged Cline for the World's Champion Billiardist. Calvin W. Demerest, ex-champion shoth prophy, will be a special feature of the new program. They will introduce a unique, scientific and amusing sketch by James Madison, called "A Night in a Billiard Parlor," which is an excellent vehicle for fancy exhibition shots which are made apparent to the audience by glass mirrors. The act is enlivened by witty dialogue and repartee and a very diverting incident of it is Burton L. Mank, a very clever black-faced comedian who in the role of a negro porter creates lots of fun.

Next week will be the last of Winona Winter, Felix and Barry, Reynold and Donegan and Clara Belle Jerome assisted by William Seymour and her eight Dancing Toodles. A new series of motion pictures will terminate the performance.

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KOENEN IN OAKLAND

Friday Afternoon, March 18 Ye Liberty

BALDWIN PIANO USED

Coming—MAUD POWELL, Violiniste
Watch for MAUD ALLAN, Classic Dancer

(Continued From Page 6.)

age of 17 and a pupil of Arnold Krauss, concert master of the Los Angeles Symphony Orchestra, which took place at Simpson Auditorium on Thursday evening, February 10th. program, which contained a number of the most difficult compositions of the violin, requiring unusual technical skill as well as considerable musical intelligence, was interpreted by this youthful artist in a manner that elicited for him the praise and approval of laymen as well as professional musicians. Mr. Ginsburg's principal achievements consisted of his splendid bow-arm, which enabled him to obtain a brilliant, even tone and a fluency of digital facility worthy of one much older in years. The most pretentious work on his program was the Bruch G Minor Concerto, which is really a difficult The most pretentious work on his program task for a mature musician. Somewhat uncertain in the beginning of the work, Mr. Ginsburg soon overcame the effect of stage fright and played the subsequent movements with ease and fluency and reflected great credit upon himself and his efficient instructor. The large audience on this occasion was generous with its applause and did not hesitate to reward the young artist with physical demonstrations of its favor.

One of the most interesting musicians in Los Angeles is J. P. Dupuy, whose efforts in behalf of musical culture in the Angel City have resulted in his standing in the front of Southern California artists. His proudest achievement is the Orpheus Club, in which he has been the director for a number of years and which is gradually attaining a leading position among Pacific Coast musical organizations. The crowning effects of Mr. Dupuy's career, however, proved to be his song recital, which took place at Simpson Auditorium Tuesday evening, February 15th. Notwithstanding Mr. Dupuy's wonderful energy and perseverance in behalf of musical progress in the city of his adoption, the residents of which owe him an immense debt of gratitude, there was not bestowed upon him on this occasion that recognition in the way of attendance which his invaluable services to the city merited. The program, which is appended to this article, was rendered by Mr. Dupuy with that easy delicacy of sound transmission which is so typical of the French school, of which Mr. Dupuy is an ideal exponent. The pliancy of his flexible tenor voice, which he uses with delightful distinctness of enunciation, proved an artistic feast, the like of which is rarely enjoyed in local musical affairs. The artistic triumph enjoyed by Mr. Dupuy emphatically puts to shame the lack of appreciation on the part of Mr. Dupuy's colleagues as well as all the members of the musical cult. The program was as follows: In Liebeslust musical cuit. The program was as follows: In Lieoesiust (Liszt), Mondnacht (Schumann), Fruehlingsnacht (Schumann), La fleur que tu m'avait jetee, "Carmen" (Bizet), Salut! ('Amour, "Faust" (Gouned): Cielo e mar, "La Gioconda" (Ponchiella); piano, Concert Etude in D flat (Liszt); Eleanore (Coleridge Taylor), Vein o' My Heart (Chas, Willeby), Telling Her (Paul Bliss), A Dream (Laura Zerbe); Charles Wakefield Cadman arrangements, From the Land of the Sky Blue Water (Omaha Tribe), The White Dawn is Stealing (Iroquois Tribe), Far Off I Hear a Lover's Flute (Omaha Flageolet Love Call), The Moon Drops Low (Omaha Tribe).

After an unprecedented two weeks' run of the English fantasy "Florodora," the Ferris Hartman Company opened an exceptionally prosperous season with the well known comic opera, "When Johnny Comes Marching Home." According to the Los Angeles papers this production is one of the handsomest staged and most skillfully rendered musical comedies ever presented in that city. George Poultney was intrusted with the leading role of Colonel John Graham, which enabled him to sing the thrilling baritone solo, "My Own United States." While Mr. Poultney satisfied the critics with his vocal delivery, he seemed to have aroused the adverse opinion of the scribes, by reason of his indistinct diction. Mr. Hartman himself repeated the triumph achieved with the role of Jonathan Phoenix, of which we of Northern California are so familiar, and which he originated for the first time in stock at the Tivoli Opera House. Muggins Davies as Cordelia was exceedingly chic and made herself a favorite with the audience. Myrtle Dingwall was exceedingly charming as Robert Pemberton and succeeded in emphasing the melodic flavor of this part with thrilling effect. Josie Hart looked handsome and acted as graceful as ever. Anna Little's portrayal of Kate Pemberton proved one of the most successful attempts of this exceedingly gifted young woman. Joseph Fogarty as John Allen was particularly well cast, while Walter De Leon as the old negro made a good impression. Judging from the enthusiastic reception accorded this initial production by the audience that packed the Grand Opera house from pit to gallery a two weeks' run may safely be predicted. Mr. Hartman and his company are entitled to a great deal of credit for the splendid work they are doing in Southern California.

TILLY KOENEN CONTRALTO AND SONG INTERPRETER.

Unquestionably one of the greatest artists who ever visited this country is Tilly Koenen, the Dutch contralto, who is to be the next vocal star presented by Manager Will L. Greenbaum. This artist and Maud Powell, the great violiniste, soon to play for us, both have the unusual honor and distinction of being engaged for the New York Philharmonic concerts under Mahler TWICE in one season. Miss Koenen's carreer has been entirely that of the concert platform—she has never been lured to the stage. It has been her delight to delve into the history and tradition of the "lieder" not only of Germany but of Italy, France, Russia and England as well as the unfrequently heard works of her own native land, Holland. But do not think that Koenen is only an interpreter, for she is also a singer with a voice of wondrous peauty and which is highly cultivated. In short, in Tilly Koenen we are going to hear a truly GREAT ARTIST. The concerts will be also

The concerts will be given at the Garrick Theater on Sunday afternoon, March 13th, Thursday night, March 17, and Sunday afternoon, March 20th, and the sale of seats opens Wednesday morning at Sherman, Clay & Co.'s. Prices range

from \$2.00 to \$1.00.

Here is the rarely beautiful opening program, which shows the versatility of this artist:

the verbucine, or this artist.	•
	I.
Dem Unendlichen	Schubert
	Schubert
Sapphische Ode	Brahms
Wehe so willst du	Brahms
	II.
	Paisiello
	Bassani
	Tosti
Furibondo spira il vento	Handel
	III.
	Landon Ronald
Baby	Mallinson
Кујк zoo'n lustig spannetje	
Poppengedoe	Catherina van Rennes
Een Dansje	J
	IV.
Winconlind	Richard Strauss
	Richard Strauss
	Hugo Wolf
	Herr Bernard Tabbernel, who is
said to be a true artist in hi	is line. Tilly Koenen will sing in

a true artist in his line. Oakland at Ye Liberty Playhouse on Friday afternoon, 18th, presenting the same program as above given. Seats will be ready Monday, March 14th. Next week we hope to publish the remaining Koenen programs which the management promises will be equally interesting and important as is the

MAUD POWELL AND WALDEMAR LIACHOWSKY.

For the past few years the visiting violin virtuosi have been content to bring as their assistants very good accompanists, but since the visit of Ysaye some five years ago, none have brought a pianist of such distinction as to warrant the featur-

ing of sonatas for piano and violin on the programs.

This important form of composition is entirely too seldom heard, and when it is remembered that some of the world's greatest composers, such as Mozart, Beethoven, Schubert and some of the modern masters, such as Richard Strauss, Max Reger, Caesar Franck, etc., have never done anything more beautiful than their sonatas for these instruments, this fact is greatly to be regretted.

With Mme. Maud Powell, the great violiniste, will come Herr Waldemar Liachowsky, the Russian pianist, brought to this country last season by Mischa Elman, but who on account of illness was unable to appear with that artist after his opening concerts in New York. These two artists will play some beautiful works for us, including Caesar Franck's "Sonata," which Harold Bauer and Hugo Heerman played here six years ago, and one of the glorious "Duos" for violing the state of the player of the playe and piano by Franz Schubert. The opening Powell concert will be on Easter Sunday.

BE SURE AND READ ALL ABOUT TILLY KOENEN ON PAGE 18.

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Rehearsals for the Bach Festivals are held every Monday evening at the First Christian Church, corner Dana Street and Bancroft Way, Berkeley; and every Wednesday evening at 818 Grove Street, San Francisco. Rehearsals begin at 7:30. All singers who are interested are invited to apply for membership in the Bach Choir.

Address Miss Lillian D. Clark, Secretary, 1522 Spruce Street, Berkeley. Telephone, Berkeley 3294.

For the convenience of singers living in San Francisco, information concerning details may be obtained at the Pacific Coast Musical Review, Room 802 Kohler & Chase Building, 26 O'Farrell Street. Telephone, Kearny 5454.

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IDEAL MUSICAL COMEDY AT SAVOY THEATER.

Don't Miss Attending the "Gingerbread Man" for It Is Entertaining Both Musically and Histrionically.

The last performance of Rex Beach's stirring story of Alaskan life, "The Spoilers," will take place at the Savoy Theater this Saturday afternoon and evening and at the matinee Sunday that always welcome musical fantasy, "The Gingerbread Man," will be presented in San Francisco for the third time. This is one of the red letter events of the season and the only regret is that the engagement is limited to one week.

regret is that the engagement is limited to one week.

"The Gingerbread Man" is a man of quality, as his cohorts
of vocalists and comedians, the dainty music of A. Baldwin
Sloane and the clever lines of Frederick G. Rankin, will attest. There is quality in "The Gingerbread Man," and also
class, and that statement covers a great deal of ground. The
piece will hold its own with any thing on the road, as scores,
book, company and production are all of the best. The story
is packed full of fairies and unusual characters and is treated
in such a unique way that it is a travesty of the highest type,
and the clever bandinage, the satirical turn of the dialogue
and the comic epigram that prevails it all, appeals more to
the intelligent class in a community than to those who love
horse play, low comedy and suggestive style of entertainment.

The cast includes Ross Snow, one of the funniest men on

The cast includes Ross Snow, one of the funniest men on the stage and a tremendous favorite here, Wally Helston, an acrobatic dancer and comedian of rare repute, Garrick Major, a spiendid barytone and actor, Inez Girard and Helen Keers, prima donnas, Rose Murray, the daintiest soubrette on the American stage, and important others, including a large and comely chorus. It goes without saying that the whole town will be singing and whistling, during the week, "The Beautiful Land of Bon-Bon," "Mazie," "Queen of My Dreams," "Nursery Rhymes," "Moon, Moon, Moon, "Do You Believe in Santa Claus?" and "John Dough." The usual matinee will be given on Saturday, with a bargain matinee on Thursday.

be given on Saturday, with a bargain matinee on Thursday.

The big musical review, "Wine, Women and Song," which held the boards of the Circle Theater, New York, for four hundred performances, will follow "The Gingerbread Man" at the Savoy Theater, the cast including Bonita, the famous beauty.

FOURTEENTH RECITAL OF BERINGER MUSICAL CLUB.

Large Audience Fills Kohler & Chase Hall to Applaud the Artistic Efforts of a Deserving Organization of Young and Ambitious Musicians.

The Beringer Musical Club gave its fourteenth recital at kincher & Chase Hall on Wednesday evening, February 23d, in the presence of an audience that crowded Kohler & Chase Hall to the doors. Particular efforts had been made to present a program of unusual merit and the participants had anticipated this event with more than ordinary pleasure, for they had worked very hard toward the attainment of an artistic success. The Beringer Musical Club had given such satisfaction at the thirteenth recital that many people attended with the anticipation of a repeated triumph. In many respects they were not disappointed and the enthusiastic applause that greeted the conclusion of every number revealed in no small degree the favorable attitude of the audience and the excellent impression made by the performers.

The program was opened with the Sonata for violin and piano in A minor by Harry Samuels and Joseph Beringer. The rendition of this splendid classical work proved the serious musicianship of both performers and revealed a technical skill as well as emotional application that exercised a most favorable influence upon the listeners. Miss Zdenka Buben interpreted Ignaz Bruell's "In Slavischer Weise" in a manner that displayed her rapid progress in pianistic interpretation both technically and musicianly. Mrs. J. H. Widenmann sang three songs by Woodforde Finden, namely, "Kashimiri Love Song," "Till I Wake" and "Less Than the Dust" in a most pliant and sonorous contralto voice and aroused her hearers to enthusiastic applause by her intelligent reading of her songs. Miss Sadie Bultmann and Prof. Beringer played one of the latter's most effective and most brilliant conceptions entitled "Valse Entrainante," which displayed a fine sense of rhythm and a delightful undulating swing. The waltz is a very melodious composition and possesses a singular charm and characteristic atmosphere.

Miss Irene De Martini, who proved a veritable sensation at the last recital, again captured her hearers with her remarkably powerful and ringing soprano voice of a decidedly dramatic timbre and her vivacious interpretation that reveals a temperament of unusual dimensions. It can not be denied that Miss De Martini is a naturally gifted singer who certainly has entered the right path for the cultivation of her gifts. Under the ordinary course of progress she should attain a



ROSE MURRAY
The Charming "Marjorie Daw" of "The Gingerbread Man,"
Coming to the Savoy Theater.

most enviable career. Melton Mowbray played Moszkowski's Polonaise, op. 11, in E flat, in a manner that evidenced industrious study and careful understanding. He is a very clever young planist. Harry Bultmann sang S. Liddle's "Abide With Me" in excellent baritone voice and with a musical reading that earned him the well merited endorsement of the large audience. Miss Frances Westington repeated her previous triumphs with a well rendered interpretation of Schubert-Taussig's "Marche Militaire." It is remarkable how vigorous an attack Miss Westington possesses and it is also praiseworthy on her part to exhibit a fluency of technic adequate to the requirements of this exceedingly difficult composition.

Besides Miss Westington there appeared in the second part of the program the same young musicians who also took part in the first half. Among these were: Mrs. H. J. Widenmann, who sang Saint-Saens' "Oh! Love Thy Help"; Miss Irene De Martini, who sang "Waltz Song" from the opera Tom Jones" by Edward German; Miss Zdenka Buben, who played Liszt's "Second Marche Hongroise"; Harry Bultmann, who sang Field Bullard's "Sword of Fetrara." Miss Irene De Martini and Mrs. H. J. Widenmann sang a duet from "Martha" delightfully and the program was concluded with a splendidly interpreted plano duet of the "Polonaise" from "Mignon" by Miss Frances Westington and Prof. Joseph Beringer. Professor and Madame Beringer and the Beringer Musical Club have every reason to feel gratified with the success of the fourteenth recital.

Great interest is being manifested in Los Angeles in the forthcoming Piano Recital of Adelaide Gosnell, who will appear in Blanchard Hall on Friday evening, March 18th. The event is being well advertised and according to people who have heard the young pianiste it would appear that she really does some magnificent work. She is said to be on the style of Paloma Schramm, but further progressed in artistic education than her talented predecessor. If the young artist is only half as skillful as her friends and advertisers proclaim her to be she will certainly create a stir in the musical world at the time of her appearance at Blanchard Hall, Los Angeles, on Friday evening, March 18th.

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Oakland, February 28, 1910.

The Stewart Orchestral Club, Mr. Alexander Stewart, director, is entering on its second season with all success assured. The first concert of this year will be given tomorrow evening, March 1st, at Maple Hall, with the following well-arranged program: Festival Procession (Jensen), The Merry Wives of Windsor (overture) (Nicolai), Funeral March (from the piano sonata op. 35) (Chopin) orchestra; The Forgotten Land (Harriet Mare), Prologue to Pagliacci (Leoncavalla), Mr. H. D. Mustard; Suite of ballet music, (a) Scene de Ballet (Czibulka), (b) Pause des Savoyards (Lamothe), (c) Serenade from Les Mililons d'Harlequins (Drigo), (d) Pizzicato (Sylvia) (Delibes), orchestra; Why (Davidoff), Oh, Happy Day (Goetze), Goodnight Lezette (De Koven), Mr. Mustard; Vorspiel from Manfred (Reinecke), string orchestra; Presidential Polonaise (Sousa), orchestra.

The annual Eistedefod of the Welsh people on "this side" was held at the Market Street Congregational Church, Oakland, on Washington's birthday. A long list of songs and poems was given during the afternoon and evening. Mr. R. H. Thomas, the well-known barytone, was the chosen soloist. A chorus under the direction of Mr. D. P. Hughes gave many songs in the Welsh language.

At the reception given by the Alameda County Press Club to the Baroness Bazus (who was formerly Mrs. Frank Leslie) in the ballroom of the Key Route Inn, Mrs. Wallace Wheaton Briggs sang delightfully and Miss Alice Davies played violin solos, displaying that undoubted talent with which she is gifted.

Miss Mignonne Read, formerly of Alameda, now a pupil of Mrs. Marriner Campbell in San Francisco, is busy developing an excellent voice. Miss Read sang Mrs. Beach's The Secret at the California Club on Washington's birthday.

Mr. W. J. McCoy of Oakland has been chosen to write the music for next year's Bohemian Club jinks. Mr. Redding was to have composed the music for the play, The Cave Man, which is said to be full of dramatic possibilities. Mr. Redding's engagements preventing this work on his part, the board of directors engaged Mr. McCoy.

Madam Schumann-Heink has purchased 500 acres near San Diego county and will there build a home for her children. The place is now known as the Villa Caro Ranch, and is in El Cajon valley.

Miss Virginia Pierce of Berkeley sang the part of Alice in Lucia at the Boston Opera House February 16th. She also had a part in Il Trovatore in the same week.

The quartet of the Alameda First Congregational Church gave portions of Gaul's Holy City last evening at the regular service. Mr. Ernest McCandlish is tenor and director, Miss Grace Porter soprano, Miss Ruth Weston contralto, Mr. Eugene Roland barytone and Mr. J. L. Clark organist.

Madam Rafaela Almeda, dramatic soprano, prepared the following program for the Half-Hour at the Greek Theater yesterday: Dich theure Halle (Wagner), Die Forelle (Schubert), Der Erlkoenig (Schubert), Elsa's Dream (Wagner), Die Wasserrose (Von Fielitz), Brunnhilde's Awakening (Wagner), Im Kahne (Grieg), The Walkure's Cry (Wagner), Madam Almeda has studied abroad, and is soon to leave for New York. Her accompanist will be Miss Smith, instructor in mathematics at the university.

Mr. Horatio Cogswell sang last week before a great audience in San Jose in connection with the State Normal School, of which Miss Ida Fisher, formerly of Alameda, is musical director. Mr. Cogswell's songs were received with great favor.

The university women, under the direction of Mr. R. F.

Scholtz, have organized an orchestra of twelve members and will make an appearance some time during this semester,

Ivan Langstroth, formerly of this city, gave a successful program of his own compositions in the Colonial room of the St. Francis last Thursday night. Those performing his works were Mrs. Blanchard, Mr. Minetti, Mr. Weiss and Mr. Pracht.

Mr. William Edwin Chamberlain, barytone, and Mr. Harvey Loy, accompanist, of Berkeley, are to give a Lenten song recital at Century Hall, San Francisco, on Sunday, March 13th, under the auspices of the Channing Auxiliary.

The Adelphian Club of Alameda is to present the melodrama of Hiawatha by Saida Knowland Coe and ten songs by other Californian composers, on Friday evening, March 19th. The executants will be Mrs. Pierce soprano, Miss Parsons contralto, Mr. Stanleigh W. MacLewee tenor, Mr. Lowell Redfield barytone, a men's quartet under Mr. Crandall's direction; Miss Lucie Knowland redder, and others. Several songs yet in manuscript will be heard. The affair is the annual "California night," when new works of composers of the state are honored by being presented.

Under the direction of Mr. Anson Hilton, a "Gounod Evening" was given in Armory Hall, Fruitvale, last Friday evening. Selections from Faust and several well-known songs were given. An orchestra played, and these were the vocalists: Mrs. A. Hiltony, Mrs. J. Llewellyn Williams, Mr. J. P. Jones and Mr. George Lydeckson.

ELIZABETH WESTGATE.

MAUD ALLAN CLASSICAL DANCER.

A genuine novelty to be offered by Manager Greenbaum this season in conjunction with Mr. Martin Beck, the general manager of the Orpheum circuit, which now extends throughout Europe, is Maud Allan, the classical dancer. It may seem strange to exploit such an attraction through a musical journal, but the reason will be clear when it is explained that Miss Allan interprets the great classic works of the standard composers by means of the dance. Since her debut in America Miss Allan has appeared with the Boston Symphony, Chicago Philharmonic, Cincinnati Symphony, Russian Symphony and other great orchestras and in Europe she has danced to music by the Berlin Philharmonic, St. Petersburg Royal Opera and other famous orchestras to such works as Grieg's "Peer Gynt," Bach's "Sarabandes and Gavottes," Chopin's "Mazurkas and Nocturnes" and compositions by Rubinstein, Beethoven, Mozart, Saint-Saens, etc., and the wonderful "Salome" music of Richard Strauss, Miss Allan being the originator of the famed but much abused "Salome Dance," which has been plagairized and vulgarized by many cheap imitators. From all reports Miss Allan is by far the most charming, modest and graceful of all the modern dancers.

The appearances will be made at the Garrick Theater about Eastertide and a splendid orchestra of forty to fifty players is already being organized with Paul Steindorff as leader. Greenbaum promises that no expense will be spared in giving the dances a perfect musical setting, a dozen or more rehearsals being provided for. Mr. Greenbaum announces that his association with Mr. Beck and Mr. Meyerfeld will mean the bringing of some great special attractions to the Garrick.

TWENTY-ONE CONCERTS IN THREE WEEKS.

The Pasmore Trio, who are now touring different sections of the state under the direction of Fitzpatrick & Norwood, returned to San Francisco this morning from a trip which included Marysville, Oroville, Red Bluff, Redding, Kennet and adjacent cities. Splendid audiences greeted these artists at every point and return engagements have already been suggested. Whiel under the management of Fitzpatrick & Norwood the Pasmores have been giving twenty-one concerts in different towns of California and Nevada. Additional tours are now being blobbed.

Signor Antonio de Grassi has been engaged to play the beautiful Richard Strauss Sonata at the next meeting of the new Wednesday Morning Musical Club, March 9th, at California Club Hall, Miss Adaline Maud Wellendorf being at the piano. They gave this work at the recent recital of the Berkeley Piano Club with tremendous success. On Tuesday evening, March 15th, Signor de Grassi will play for the Palo Alto Musical Club, in the university town on the Peninsula. In April he will give a big concert here in the city, playing the Wieniawski Concerto in D minor, the Bach Prelude, the Othello Fantasie, and a group of the shorter gems which are always so welcome from an artist.



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(Continued from Page 5.)

one of the deepest symbolic scenes of the opera. Equally monotonous was the scene of death which should be magnificent in its transformation from the vulgarity of the gutter to the sublimity of Iris's dream of her ascendancy to heaven. The finale of the opera was entirely ruined on account of inadequate scenic display. And so we could mention several instances of criminal negligence in stage appointment but space is too valuable to waste on the innumerable infractions of the laws of stage-craft. And so we shall proceed to a dissection of the musical part of the performance.

Barring the inspiring introduction of the Hymn of the Sun, the opera is rather tedious in its musical treatment, the themes contained in this exceedingly dramatic musical conception repeat themselves altogether too frequently without any excuse and the spasmodic and nervous theoretical treatment of the orchestra score impresses one with the conviction that the composer was not inspired when he wrote the work but that he wrote it to order in the same manner as a tailor nay make a suit of clothes. Of course it must be admitted that the opera contains its interesting moments, but they are so few and far between that they are hardly worth particularizing. The orchestra and leader were by far the best feature of the production and consoled one somewhat with the many painful incidents.

As a matter of fact we would rather ignore the cast entirely because such mediocrity is rarely seen in one company. Marini Calvi possesses a pliant enough voice, but it has never been correctly trained as it exhibits distressful signs of vibrato, the most inexcusable defect in vocal culture. Calvi had no idea of the beautiful sentiments which the poet has put into her mouth and as to the art of mimicry she has not the slighest conception. How any critic could possibly ascribe to Calvi the ability to portray Madam Butterfly is one of those mysteries to us which we shall never be able to solve. Attilio Maurini possesses a pleasing enough voice, but he too tremoloes in true "goatic" style and yelps like a "holy terrier." Of course of dramatic temperament there is not the slightest trace and it was absolutely impossible to ascertain whether Kioto was in anger or in a love-sick frame of mind. Maurini has not the slightest idea of character delineation. Antola is perhaps the most competent of the artists that appeared on this occasion, but he was not strong enough to add interest to a very tire-some performance. His high tones contained several bell-like and ringing notes but his lower register is sadly lacking in resonance and vibrancy. There is hardly anything to be added to this production except to say that it was one of the most unsatisfactory operatic performances ever given in San Francisco.

Some of the blame for the shortcomings of the scenic appointments must be laid at the door of the management of the Columbia Theater. It would have been possible to rent magnificent costumes from a local costumer and to employ a local scene painter to touch up the thread-bare scenery on hand. But the management that permits the disgraceful action of raising the price of a libretto which can be bought anywhere in the city for twenty-five cents to thirty-five cents just because it is sold in the Columbia Theater cannot be expected to have sufficient pride in putting a little expense in the scenic production of an opera presented for the first time in this city. "Get as much money from the public as possible and give as little return for it as possible" is a maxim of the Columbia Theater which will require a long time to be reformed.

ALFRED METZGER.

HOTHER WISMER'S CONCERT.

What promises to be one of the most interesting events by resident artists is the forthcoming concert of Hother Wismer, which will take place at Century Club Hall on Thursday evening, March 19th. Mr. Wismer will have the assistance of Mrs. Mathide Wismer, mezo soprano; Nathan Firestone, viola; Adolph Lada, 'cello, and Fred Maurer, accompanist. It would be difficult to find a better array of resident artists on one program than the one enumerated here. Mr. Wismer is too well known to the readers of this paper to demand at this time any further introduction. Suffice to say that he is one of the most conscientious and most painstaking artists in the West and the presentation of a program by Mr. Wismer means that he will put his heart and soul into his work.

A careful perusal of the following program will convince the lover of violin literature of the merit of this concert and anyone who has taken up music from an educational point of view as well as one of social accomplishment will be glad

to hear this program played by such conscientious musicians. The program:

Violin solos: Midwinter Idyl (Edw. F. Schneider), Folk Dance (dedicated to Joachim) (Neils W. Gade), Sonata op. 42 in D minor (for violin alone) (Max Reger), Hother Wismer; songs: Polish Patriotic Song (N. W. Gade), Oh wustze ich doch den Wegsuruck (J. Brahms) Aus "Heliopolis," Cradle Song (F. Schubert), Mrs. Mathilde Wismer; string trio in C minor, op. 9, No. 3, (for violin, viola and cello) (Beethoven), Messrs. Wismer, Firestone and Lada; violin concerto, op. 28 in A minor (Carl Goldmark), Hother Wismer.

At the last recital given by Sherman, Clay & Co. at their recital hall every Saturday afternoon Arnold Von der Aue was the soloist, Miss Frederica Helen Steinhauer presided at the organ and Frank L. Grannis played, as usual, the Cecilian Player Piano. The program opened with "A Few Minutes with the Victrola," during which time Mme. Tetrazzini was heard to sing the "Shadow Song" from Dinorah," and Farrar, Viafora, Caruso and Scotti were admired in the famous Quartet from "La Boheme." The balance of the program was as follows: (a) "I'll Sing Thee Songs of Araby (Clay), (b) "Still wie die Nacht" (Bohm), Mr. Von der Aue, accompanied with the (ecilian Player Piano; Pipe Organ Solo, "Fantasie in E Minor" (Gustav Merkel), Miss Steinhauer; (a) "La Naide" (Thome), (b) "Valse op. 34 No. 1" (Chopin), Cecilian Player Piano; by request—Pagliacci-Arioso" (Leoncavallo), (b) "Songs My Mother Taught Me" (Dvorak) Mr. Von der Aue, accompanied with the Cecilian Player Piano; "Norwegian Bridal Procession" (Grieg), Welte Player as played by Edvard Grieg. At the recital this afternoon, March 5th, Miss Ruth E. Watmernan, contralto, will be the soloist.

It may be of interest to our readers to add at this time that at the last recital above mentioned the Pacific States Telephone Company experimented with a new invention by means of which it was possible to hear the above program at the Telephone Building, two blocks away. Some of our readers, no doubt, heard of the fact that in Germany many families hear entire operatic and dramatic performances and concerts in their homes by means of these new telephonic attachments and it appears that efforts are now being made to introduce this invention in San Francisco. According to staten ents made by the experimenting parties the trial was a complete success.

The Los Angeles Municipal Band, under the able leadershin of Harley Hamilton, is meeting with continued success and the programs rendered on these occasions are ample evidence for the gradual improvement of musical taste in the metropolis of Southern California. We take pleasure in appending three of the latest programs:

Sunday, February 6th—March, "Aristolat" (Cline); Wedding of the Winds Waltz (Hall); Two Hungarian Dances (Brahms); cornet solo, The Lost Chord (Sullivan) Mr. Will E. Bates; The Dream after the Feast (a musical nightmare) (Laurendeau); Overture to Tannhauser (Wagner; Miserere from Il Trovatore (by request) (Verdi); The Sleigh Polka (Jullien); Paraphrase on The Lorelei (Nesvadba); Coronation March from Folkunger (Kretschmer).

Thursday, February 10th—The Oregon Trail March (Dyke); Waltz, "In Old Madrid" (Meissler); Themes from The Merry Widow (Lehar); piccolo solo, Polka Caprice (Damm) Mr. George Cann; Danse de Sultanes (Daniels); Overture to William Tell (Rossini); Canoeing (an Idyl) (Pryor); Invocation to Battle (Rienzi) (Wagner); The Famous Ride of Tam (OShauter (Worren), Farren Calon (Tehani)

George Cann; Danse de Sultanes (Daniels); Overture to William Tell (Rossini); Canoeing (an Idyl) (Pryor); Invocation to Battle (Rienzi) (Wagner); The Famous Ride of Tam O'Shanter (Warren); Furore Galop (Tobani).

Sunday, February 13th—Kaiser Friederich March (Friedemann); Cavatina (Raff); Cherry Intermezzo (Albert) cornet solo, Old Folks Polka (Bellstedt) Mr. Will E. Bates; Second Hungarian Rhapsody (Liszt); Overture, "Banditenstreiche" (Suppe); A Forest Concert (Descriptive) (Eilenberg); Opera Bouquet (melodies from different operas) (Bidgood); Mediaeval Dance (Glendon); American Sketch, "By the Swanee River" (a 'coon's dream of the past) (Myddleton).

Hungarian Rhapsody (Liszt): Overture, "Banditenstreiche" (Suppe); A Forest Concert (Descriptive) (Eilenberg); Opera Bouquet (melodies from different operas) (Bldgood); Mediaeval Dance (Glendon); American Sketch, "By the Swanee River" (a coon's dream of the past) (Myddleton).
 Thursday, February 17th—March, Stars and Stripes Forever (Sousa); Valse Russe (Tschakoff); Funeral March (by request) (Chopin); piccolo solo, "The Nightingale" (Mollenhauer) Mr. George Cann; Sambo's Holiday (Retford); Overture to Raymond (Thomas); Porto Rican Dance, "Rosita" (Missud); The Mill in the Valley (descriptive piece) (Bauer); Reiterlied (Cavalry Song) (Spindler); Galop Fantastique (Koelling).

Don't forget to read about Tilly Koenen's remarkable artistic triumphs on Page 18.

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TILLY KOENEN.

Since her first arrival in this country last October, Tilly Koenen has scored one long and unbroken series of triumphs Already her tour, which, at this writing, is but half completed has taken her north to Toronto, south to New Orleans, and as far west as St. Paul and Kansas City; and everywhere she has met with unstinted praise from the critics and a vociferous applause from an appreciative public.

Coming as she did, comparatively unheralded, save by the few who had heard her abroad, it is a matter for self-gratula-

tion among us that immediate recognition was hers.

Every orchestra conductor under whom she sang in Europe, now in America, eagerly engaged her for this season. Max Fiedler of the Boston Symphony has secured her twice this season, and offered her still two more appearances with his orchestra, but existing engagements prevented acceptance of those last. And, incidentally, Miss Koenen likes to tell of her first appearance with the Boston Symphony. Owing to the exigencies of travel there was not time for a rehearsal with full orchestra for Miss Koenen's numbers; and as it was her first appearance with that band of musicians she was unwilling to risk a public performance with orchestra, and suggested to Mr. Fiedler that her numbers be sung to piano accompaniment. But Max Fiedler would not hear of it: "You can sing without rehearsal, Tilly; you know you can do it. And she did.

With the Theodore Thomas Orchestra in Cleveland such was the deep impression she created that at once negotiations were in progress for a return date in song recital. apropos of this occasion the critics of that city let themselves enthuse to an unwonted degree. Glowing and unstinted praise has been meted out to Miss Koenen at her every appearance. To quote from but a very few of them, Henry T. Finck in the New York Evening Post, on the occasion of her first appearance in America, a debut that was made under extraordinary trying circumstances (structural steel workers putting up the framework of a building next door) wrote:

"She is the possessor of a lovely contralto voice, with none of the disagreeable bellowing quality which mars so many deep voices, and it is finely trained, as was shown by her smooth execution of the difficult florid "Furibondo Spiro il Vento" by Handel, and this voice is backed by temperament,

particularly of the dramatic type."

Eric de Lamater, in the Chicago Tribune, devoted more than a column to a critical estimation of her art, which made reading as interesting as it is instructive. Summing up her

excellences, he says:

"The voice, in short, is one of those miracles that are the substance of things hoped for; and for once the substance is real substance, not shadow. This voice is the real contratto so often lauded to the skies, and so rarely heard. In compass it is comprehensive, comprising as it does the range of many a deserving mezzo and many more hopeful altos. Striking is her mastery of the extremes of altitude. The same unblem-ished tone is hers throughout the compass. The vibrant for-tissimos contain no hint of effort, the pianissimos that melt away to the vanishing point are as solid and true as they are transparent.

Boston, where Miss Koenen appeared with Dr. Wullner in

a special charity concert, found that:

This singer can produce perfect tones and maintain a beau-The voice itself has a purity and richness of texture. Miss Koenen has exceptional possibilities.

And another critic of the same city wrote:

The reviewer may join most emphatically in the chorus of praise that has followed Miss Koenen around Europe and She showed herself possessed of tru across the Atlantic. musicianship and gifted with a voice of remarkable charm. Her tones have a wonderful fullness and warmth, and are rich without losing anything in clean-cut clearness.

At Toronto, Canada, the consensus of newspaper opinion was that if this singer should come again she would meet with a right royal welcome; and this she did meet at Montreal, when she gave a recital there, the Governor-General of Canada, Earl Gray, Countess Gray and their daughter traveling from Quebec expressly to hear Miss Koenen. When in Atlanta, Ga., her program contained an excerpt from "The Messiah"; the reviewer wrote that she gave it in such broad and noble style that it made the audience long to hear the oratorio in its entirety. New Orleans, the home of opera on this continent, said that "no such singer had come to them in the days of the present generation; may she come soon again." And everywhere it is the same, "May she come soon again!" What more sincere recognition could an artist meet, or desire?

It is now mid-season, and already she has given song citals in New York, Boston, Chicago, Omaha, Kansas City, Mobile, New Orleans (with the Philharmonic Society), In-dianapolis, Oberlin, Aurora (Wells College), Toronto, Montreal, Buffalo, Baltimore (Peabody Institute), Cleveland, Pittsburgh; and yet to come there are one at the White House in Washington, where she is to be the guest of the President and Mrs. Taft; Detroit, Minneapolis, Des Moines, Chicago, Milwaukee and Denver. In all of these recitals she has had the assistance of Bernard Tabbernal (a pupil of Coenraad V. Bos, Dr. Wullner's distinguished accompanist), whose delightfully skillfull accompaniments have received their due meed of praise from both the press and the public.

Of Miss Koenen's appearances with orchestra, already referred to her two with the Boston Symphony (with two additional proffered which she is unable to accept). She has also sung with the Theodore Thomas Orchestra Cincinnati Symphony, the Philadelphia Orchestra, the St. Paul Symphony, and during this present week she will sing with the New York Philharmonic Society, under Gustav Mahler's baton. With each of these conductors Miss Koenen had sung in Europe; and it is an eloquent tribute to her artistry that each of them made early engagements for her with their or-

chestras in the new world

Next week—February 6, 7 and 8, to be explicit—Miss Koenen will sing with the Chicago Apollo Club, taking the name part in the great cantata, "Ruth." This is considered the most interesting and important choral work of any living composer; and Georg Schumann, the composer, earnestly urged the engagement of Miss Koenen for the title role. She had sung it at the initial presentation of the work in Berlin. under Schumann's own direction, and in his endorsement of the great Dutch contralto he says that she completely fulfills his idea of "Ruth" as he conceived and wrote it. dore Thomas Orchestra, Frederick Stock, conductor, with whom the singer from the Netherlands has sung on both sides of the Atlantic, has been engaged to present the work; and the performance is expected to be one of the most impressive ever given.

Then comes the recital, by special request, at the White House in Washington, and in quick succession follow six other recital dates, until the first week in March will find her in Los Angeles, ready to begin the big tour of the Pacific Coast which Manager M. H. Hanson arranged for her during his re-cent visit there. There is no doubt but that the great, big hearted West will give the little Dutch singer as warm a welcome as she has experienced in the older cities of the East However, of this there is no reason to question, for St. Paul declared that her concert with the St. Paul Symphony was the nost successful of the season, not even excepting that when a famous pianiste appeared. Indeed, there is scarcely another artist on the concert stage today who received such unvarying praise and appreciation from the critics. Miss Koenen has no reason to refer to that much maligned brotherhood as being captious; for they have given her art and her talents prompt recognition, and the enthusiastic headlinesnot to quote from the body of the text at all-to the reviews

of her concerts find but scant parallel in other scrap books.

Charles Cadman Wakefield, in the Pittsburgh Dispatch, heads his reviews: Great Interpreter of German Lieder Also Wins in Italian Numbers. In Class by Herself.
Wilson G. Smith, in the Cleveland Press, announces: Rare

Artistic Intimacies in Tillie Koenen Recital.

The Buffalo musical scribes waxed most enthusiastic in their headlines, of which these are but a sample:

Dutch contralto, Tilly Koenen delighted large audience with her silvery tones. Has a great range. Her singing of German lieder very fine.—Commercial.

Miss Koenen swayed large audience to the magic of her rich voice; beautiful song bird delighted her hearers with a rare program.-Evening Times.

In Toronto: Sang fine program; great Dutch contralto wins laurels .- Toronto World.

A great contralto. Miss Koenen makes conquest of Toronto audience; her beautiful voice and expressive style compel admiration; and, although unknown, she wins an instantane ous success.—Toronto Globe.

St. Paul says: Dutch contralto is a consummate artist; Tilly Koenen wins audience in concert.-St. Paul Daily News.

Miss Tilly Koenen one of few really great singers. Unusual art recognized. Artist has beautiful voice, brains and emotion. -St. Paul Pioneer Press.

Coming over for a short season, her first in America, and comparatively unknown, this charming young Hollander-and her personality is as charming as is her voice-will have had to extend her stay here by several weeks to meet the whole of the contracts signed for her; and when she leaves here early in June, to meet the last rehearsals of the Strauss Festival in Munich—at which she to be chief soloist—she will have sung some ninety engagements in these United States in the short time of seven months.

-Musical Review-

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VOL. XVII, No. 24

SAN FRANCISCO SATURDAY, MARCH 12, 1910

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MUSICAL CALENDAR

Myrtle Elvyn (Pianiste)
Mme. Tilly Koenen (famous Dutch contralto) Mar. 13, 17 and 20
Maud Powell
Maud Allen (with Symphony Orchestra of 45) Apr. 5 (All week)
Burton Holmes Travelogues Apr. 11 (Three weeks)
Flonzaley Quartet (in Chamber Music)Apr. 17 and 24
Mackenzie Gordon End of April
Antonia Indores End of April
In Wullings Greek Theatre
Damrosch Symphony Orchestra and Eminent Soloists
May 7 (All week)
(At Greek Theatre May 7 and 14.)
Ferrugio Rusoni (Pianiet) Fall 1910

THE ART OF DECLAMATORY SONG

The last few years have brought a great revolution in the art of singing. There was a time when it was considered sufficient when an artist was able to sing in a clear and ringing voice the various melodic arias of the well known Italian colorature operas. The Ger man song was at that time an unknown quantity. Then followed the reign of the concert singers. Operation arias became the minority part of a program and classical songs were brought prominently to the front. At first here, too, the singer was expected to possess a beautiful voice and much technical shortcoming was forgiven in the face of a beautiful vocal organ. But gradually the concert singers became more and more intellectual until finally we reached that stage of vocal art which is now so well known under the application "declamatory vocal art." The principal feature of this phase of musical culture is the emphasis of the words of a song in an equal ratio with the emphasis of the

In other words the musical world has come to realize that unlike instrumental music, vocal music consists of both poetry as well as the expression by means of sound. Up to a very short time ago even the great artists paid more attention to the musical feature of singing than to the dramatic setting. But lately such artists as Dr. Ludwig Wullner opened the eyes of the musical public to the beauty of the poetic ideas which the composers have intermingled with their songs. That under these new conditions it is often likely that beauty of voice is sacrificed to dramatic temperament, without jarring refined musical ears, is only too evident. But occasionally there arises a remarkable exception to the general rule in the advent of an artist who combines the force of dramatic fervor with the smoothness and flexibility of an ideal vocal organ.

Such an artist is Miss Tilly Koenen, who makes her first San Francisco appearance at the Garrick Theater tomorrow afternoon, March 13th. We want to call the attention of our readers once more to the fact that we have devoted more time to the exploitation of the genius of this wonderful woman than we usually bestow upon the approaching visit of a great artist. The reason underlying this vigorous campaign in behalf of this ideal exponent of declamatory vocal art may be sought in the necessity to call the attention of the younger generation of vocal students to this new phase of music interpretation which has lately entranced the musical world. A careful attention to the work of an artist like Tilly Koenen will reveal to the observer two pre-eminent features. One of these consists of a distinct, accurate and easily understood pronunciation and the other represents the necessity of introducing the English language more freequently upon a concert program. If declamatory vocal art has taught us anything it has strikingly brought to our attention to unalterable fact that unless the hearer thoroughly understands the text of a song the composition is of no value whatever. alone will gradually result in the study of the English language by foreign artists who come to America, for it is just as impossible for an American unfamiliar with a foreign tongue to understand a song as it is for anyone when the words are not pronounced distinctly. One of the most idiotic spectacles that has ever come to our attention is the willingness of apparently intelligent people to sit for two hours or more listening to operas sung in Italian or other foreign languages without understanding one syllable of the story that unfolds itself. There are some who would argue that as long as people are willing to listen to opera in a foreign tongue and to pay extravagant prices for the privilege it is perfectly legitimate to continue this practice indefi-But the progress of culture and education would be sadly impeded if the general public would be permitted to do what it pleased. And we believe that the art of declamatory song will be the most influential factor in the eventual introduction of the English language upon the concert program as well as upon operatic repertoires.

There could hardly be any more striking figure presented to the public to emphasize the superiority of declamatory vocal art over that of colorature singing than Miss Tilly Koenen, who will give a series of programs the like of which are rarely heard during the course of a concert season. It is just as necessary for a vocal student to listen to an artist of Miss Koenen's gigantic vocal powers as it is for a medical student to attend regularly his clinic. The best evidence of a thorough musical education is frequent attendance at con-

Dem Unendlichen

Die Krahe

certs of more than ordinary importance. Illustration is the best teacher. A student who is indifferent in the matter of concert attendance is indifferent toward nusic in general and any money expended on his or her musical education is absolutely wasted. The attendance at the forthcoming concerts of Tilly Koenen will demonstrate the strength of the singing students of San Francisco and also the influence which the singing teachers exercise over their pupils.

MYRTLE ELVYN'S FAREWELL CONCERT.

That splendid young artist, Miss Myrtle Elvyn, will give her farewell concert this Saturday afternoon at the Garrick Theater presenting a program of unusual interest. Among the works to be performed are Mendelssohn's "Preludium, Fugue and Choral," Chopin's "Sonata" (op. 35), Schumann's "Tocata" (op. 70, 70, 70), and a list of great works by Scriabine, Rameau, Corelli, Moszkowski, Dvorak and Liszt such as no student can afford to miss. The prices range from \$1.50 down to 75 cents.

For years there has been a complaint that managers will not give an American artist or a local artist an opportunity to be heard. If the results are such as the attendance at Miss Elvyn's splendid concerts demonstrate one can scarcely blame the managers. Miss Elvyn is unquestionably one of the finest planists that have visited us regardless of nationality or sex and she is bound to reach the very top rung of the ladder of fame.

MISS KEMBLE'S INTERPRETATIVE STUDY RECITAL.

Miss Margaret Kemble of Berkeley gave the second of her interpretative study recitals at the St. Francis Hotel last Monday afternoon. The subject on this occasion was the opera "Salome" by Richard Strauss. An unusually large audience was in attendance and Miss Kemble was the recipient of numerous congratulatory compliments regarding her splendid exposition of the subject. Those present were also most enthusiastic about the music as interpreted by Miss Laura Anderson, a pupil of Miss Kemble's, who showed the results of unusually intelligent and artistic training in the ease with which she handled the tremendously difficult score. Before reading the play, Miss Kemble delivered a sort of preliminary explanatory comment on the different aspects of the music-drama and its presentations and interpretations witnessed abroad. Not dealing with the subject of her discourse sensationally, Miss Kemble showed that Strauss has broadened and enriched musical expression, carrying further the work begun by Berlioz, Liszt, Wagner and Brahms, showing more clearly That the timbre of instruments is a mood in itself, that "color in music is a separate manifestation of the art" just as in certain schools of painting. Salome gives such splendid opportunities for color and "atmosphere" and all the realism of a terrible and bloodshot age, for Salome is but a magical word painting. This study of "Salome" was given by Miss Kemble at the Ebell club. Oakland, last Wednesday and at the residence of Professor and Mrs. John Galen Howard in Berkeley yesterday (Friday).

The Half Hour of Music at the Greek Theater last Sunday afternoon was given by the following pupils of Madame Anna von Meyerinck: Miss Ada Armstrong, Miss Edith Lloyd, Mrs. M. Lueders, Frantz Irving, Miss Lillian Lineer, Miss Louise Lund, Miss Sadie Ward, Herbert von Meyerinck and Rudolph C. Post. There was a very large audience in attendance which revealed its delight by frequent bursts of enthusiastic applause. The program, which was splendily rendered, included the following works: Quartet—Abschied vom Walde (Farewell to the Forest) (Mendelssohn), Misses Lund and Lineer, Messrs. Irving and Post; (a) "Thou, my repose" (Schubert), (b) Spring Song (Mendelssohn), Miss Ward; Aria from Tannhauser: Wolfram's Eulogy of Love (Wagner), Mr. Post; "He, of all the best the noblest" (from "Woman's Life and Love") (Schumann), Miss Armstrong; Clarinette solo: First Movement, First Concerto (Von Weber), Mr. Von Meyerinck; (B) Love (Brahms), (b) Sunny beam" (Schumann), Mrs. Lueders; "O mer ouvre toi" (Delibes), Mr. Von Meyerinck; (a) Love is Forever (Brahms), (b) Lullaby from "Jocelyn" (with clarinette obligato) (Godard), Miss Lloyd; Quartette—Auf Wiedersehn (Mendelssohn).

TILLY KOENEN'S PROGRAMS.

Although delayed by the traffic embargo in Nevada, the programs for the Tilly Koenen concerts have arrived in good time for publication and they are certainly well worth the while, for more interesting and novel feasts of song have never been offered our music lovers. Of course thanks to the campaign of the Pacific Coast Musical Review, Miss Koenen's name is now as well known in this city as that of other singers who have appeared here this season and if what the leading critics of Europe and the East say is only half true those attending the Koenen concerts will have a musical treat they will not soon forget. For the opening concert this Sunday afternoon at the Garrick Theater the following program will be given:

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Schubert

Schubert

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wene so willst du	Brahms Brahms
T - 0'11-	II. Paisiello
	Bassani Tosti
Furibondo enire il vento	Handel
Charles	III. Landon Ronald
Sundeams	Landon Konaid
Baby	Landon Ronald
Pannangadaa	Cathorine von Bonnos
For Dansie	Catherina van Rennes
Een Dansje (Three Dutch	Children Songe
(Three Dutter	IV.
	Richard Strauss
Die Wesserress	Richard Strauss
Die Vasserrose	Hugo Wolf
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	I.
"Vittoria mio core"	Carissimi
"In Questa Tomba"	Beethoven
"Die Allmacht"	Schubert
"Die Geister am Mummelsee	II.
"Die Geister am Mummelsee	Heinrich van Eycken
Armseelchen	Heinrich van Eycken
Wiegenlied	The state of the s
Lied der Walkure)
	III
Four Malay Songs	Constant van de Wall
(In manuscript—arra	anged for Miss Koenen.)
	IV.
Eight Gypsy Songs	Brahms
Eight Gypsy Songs	IV. Brahms
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THE LORING CLUB.

The second half of the thirty-third season of the Loring Club is a busy one for the active membership, including as it does not only two concerts in the regular series, but also the concert in May with Mr. Walter Damrosch's orchestra, on which occasion "St. Patrick at Tara" by Mr. Wallace A. Sabin, the director of the club, will be heard in one of the evening symphony programs. The third concert of the present season is announced for the evening of Tuesday, March 15, at Christion Science Hall, when an especially attractive offering will be submitted. The numbers by the club include four, which on this occasion will be heard for the first time at a Loring Club concert, these being Arthur Sullivan's thrilling setting of Henry F. Chorley's poem "The Beleaguered," C. H. Lloyd's "The Patriot," and two quaint Swedish folk songs, "Vermeland" and "Dear Land of Our Fathers."

At a recent concert the club produced for the first time in San Francisco William G. Hammond's choral ballad "Lochinvar" and Schubert's "The Night is Cloudless and Serene," the one being a characteristically stirring setting of Sir Walter Scott's ballad, and the other in Schubert's most melodious and sympathetic mood. There have been so many requests that these be repeated that the committee has decided that they shall be included in the program of this concert, the soloist in the Schubert work, as before, being Mr. J. F. Veaco. The first appearance of the Pasmore Trio at the Loring Club concerts on this evening will be of special interest to the regular attendants, and especially so, as the work which they will perform is Tschaikowsky's Trio in A minor (op. 50), a rarely heard composition of great beauty and masterly construction, Miss Mary Pasmore and Miss Dorothy Pasmore will each be heard in a solo for their respective instruments. The concert will be under the direction of Mr. Wallace A. Sabin, the director of the club, and the accompaniments will be in the hands of Mr. Frederick Maurer, pianist, and Mr. W. Fletcher Husband, organist.

Musical circles on the east side of the bay of San Francisco have been much interested in a series of receptions that have been given by Mrs. George H. Richardson of La Loma

avenue, Berkeley, for the purpose of introducing Madam Eileen Mitchell O'Moore, the violin virtuosa who recently arrived here after a concert tour around the world. Three receptions have been given, namely, on February 13 and 23 and on March 3. Among the compositions that have been performed at these receptions by Madam O'Moore were Paganini's concerto in D major, Ernst's Concerto in F sharp minor, and Mendelssohn's Concerto in E minor. These and other works have been performed in a manner that awakened much enthusiasm on account of the high class musicianship displayed. Madam O'Moore was accompanied at the piano by her hostess, Mrs. Richardson.

The San Francisco Center of the American Music Society is mailing notices to the effect that it requests composers residing in California "north of Tehachapi" to submit manuscript compositions for performance at the next concert of the Society to be given in April. Compositions are to be presented without signature but should bear a mark by which they may without signature out should bear a mark by which they may be identified. The mark with name accompanying should be enclosed in a sealed envelope. All compositions must be in the hands of the secretary, Miss Rita Slater, 376 Sutter street, San Francisco, before April 1. We will only refrain from severely criticising the fact that the compositions are to be forwarded from composers residing "north of Tehachapi" upon the supposition that at a subsequent concert the composers residing "south of the Tehachapi" will be asked to forward their works. If such a plan has not been considered we desire to denounce the San Francisco Center of the American Music Society as being unfit to be supported by any self-respecting musician inasmuch as it would then foster a criminal paternalism unworthy of any lady or gentleman of the profession. We want our readers to realize the fact that California is not divided musically and it is bad enough that there should be such unworthy citizens residing within her borders to draw distinctions between the North and the South of the State. This paper will begin a campaign of such vigor and force that there will exist no doubt as to the contempt we possess for musicians who draw distinctions between composers who reside North or South of the Tehachapi. In the meantime we will give the officers of the San Francisco Center of the American Music Society the benefit of the doubt.

Of Importance to Pacific Coast Musicians



HE editor of the Pacific Coast Musical Review has begun a complete history of the Pacific Coast from 1850 until 1910, representing sixty years of music in the Far West. While the material of this immense work, which will occupy several large volumes, will be taken chiefly from newspaper files and musical journals published elsewhere, there are a great many items which may be gathered from private sources. Among such items will be

particularly useful concert programs or programs of grand opera seasons. We also like to secure private information from musicians or music lovers who remember musical happenings with any assurance of accuracy and who may thus aid in a worthy musical cause. As far as we have gone up to this time we can assure all musicians that a history of music on the Pacific Coast will be more interesting and entertaining than can be imagined, and as we expect to write this history in an entertaining vein rather than in a dry statistical form, thus blending humor with pathos and human interest, we expect to publish a history of more than mere statistical value. If in the past any musician or music lover has disagreed with us in the editing of this journal or has reason to feel offended at any imaginary or real injury sustained by the editor, or if he thinks that the writer has reason to feel offended at anything he may have done or said, we want to announce publicly at this time that in this work to be published we do not bear any malice and we want EVERYONE represented who has done sufficient meritorious work for this great country which is worthy of immortalization in a big musical history. We have begun this work in all seriousness and will not permit petty personal feelings to interfere with the accuracy of our work. In this spirit we desire to solicit the hearty co-operation of the musical profession in our tedious task.

ALFRED METZGER,

EDITOR PACIFIC COAST MUSICAL REVIEW.

Room 802 Kohler & Chase Building, 26 O'Farrell St., San Francisco,



MUSIC FOR THE MONTH OF MARCH.

February closed in a blaze of glory musically; in fact, was one of the best months Los Angeles has yet known, as it included the first appearance this season of Mme. Teresa Carreno, the pianist, who was the closing event of the great Philharmonic course, and during the same week the fourth symphony concert with the celebrated virtuosa as soloist, while on the same evening the farewell recital of Mme. Schumann-Heink filled Temple Auditorium to its capacity. During February Ralph Ginsburg, a local young musician,

made his detut, showing that he is a most talented young

man of 17

The school children's concert on Tuesday, the 24th, was another creditable showing for this month. Simpson's Auditorium was well filled, and a most interesting program rendered by a trio of local artists—Mrs. Bertha Vaughan, so-prano; Miss Marie Elliott, lecturer, and Mrs. M. Hennion Robinson at the piano.

During Lent the musical affairs usually grow less in num-

ber, but greater in importance.

On Tuesday evening, March 8, Tillie Koenen, the famous Dutch contralto, will be heard in Simpson's Auditorium. Friday afternoon, the 11th, she will sing with the Symphony Orchestra at the fifth symphony concert before departing for the north.

On Sunday, March 13, Mrs. Estelle Heartt Dreyfus will present a Lenten Song Vesters at four o'clock in the afternoon at the Woman's Club House, introducing a special Lenten pro-

gram, with Mr. Opid, cellist, and Mrs. Robinson at the piano. Tuesday, March 15, and Saturday afternoon, the 19th, at Simpson's Auditorium, Myrtle Elvyn, a Chicago pianist, will

be heard in two recitals.

On Monday, March 21, and afternoon of the 22d, Maud Powell, the greatest of all woman violinists, is scheduled for two recitals

On Sunday evenings the Baumgardt European travelogues

and easy chair journeys are scheduled at Blanchard's Hall.
All the leading churches have promised Easter programs worthy of mention, and rehearsals are now on of the various

On Friday, April 1, the sixth and last symphony concert-Wagner program-will be given at the Auditorium.

The Ellis Club is scheduled for Tuesday, the 19th, and the Flonzaley Chamber Music Quartet is due the same month.

LOS ANGELES AND THE MAY MUSIC FESTIVAL.

Inquiries have come thick and fast during the last few days concerning the annual music festival of Los Angeles, which is to take place about the middle of May. The movement was started under excellent auspices last December, an executive board was selected, composed of a committee of five, appointed from the Gamut Club, associated with two members of the Music and Art Committee of the Chamber of Commerce, and representatives selected from the Merchants and Manufacturers' Association, the Orpheus Club, Ellis, Dominant-Lyric, Treble Clef, Friday Morning, Ebell and Ruskin Art Clubs, from the Los Angeles Center of American Music Society, Board of Education, teachers of music in the high school, polytechnic high and the grammar grades, and from other musical organizations, mercantile bodies and influential citizens, forming a governing body for the association consisting of some fifty representative citizens.

The object was to conduct a musical festival of from three to five days' duration in Los Angeles each season, and to assist in the furtherance of musical art in the southwest. One of the leading features of the movement was the purpose of advertising broadcast the artistic side of Los Angeles life. The suggestion for events was two matinees and three nights, to open the first night with massed chorus, all choral work with soloists accompanied by orchestra. The first afternoon to be a symphony program with instrumental soloists, uniting the Los Angeles Symphony Orchestra and the Woman's Orchestra of this city. The second night to be operatic night, with the chorus supporting a quintet of soloists, accompanied by full orchestra; second afternoon to be children's afternoon with a massed symphony orchestra by the children, a chorus of 1,200 voices from the various schools, assisted by vocalists. The third night to be devoted to part songs and selections from Los Angeles and American composers.

The May festival, as outlined by the Board of Directors, is to be of such magnitude that it needs the united forces of all public spirited citizens, public organizations, as well as the musical fraternity. The movement has been started under excellent auspices, and was carried on until the assistance of certain business men, Chamber of Commerce and the Merchants and Manufacturers' Association was desired. After looking into the merits of the movement a number of the leading citizens requested the Festival Board of Directors to wait until the new city officers had taken their positions. the new council had commenced its work, holidays passed and the success of aviation week had become world wide. This was the commercial side's request. All this has been accomplished. We have Los Angeles advertised as never before, and we have set a new pace and made new history in the world's progress. The mechanical, the commercial, the political, has been satisfied, and as usual, the artistic comes last, but during this period of waiting the artists, the musical management, the municipal band and the symphony orchestra have done their share towards the promoting and the successful carrying out of all their projects, and now the artistic steps in to give a crowning halo to a strenuous endeavor of Los Angeles and southern California such a tremendous success that the entire musical world shall be penetrated in every direction and Los Angeles heralded world wide as a center of music as well as a center of commercialism.



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The music festival association requests the men and women who have made these other movements successful to back them up with their moral as well as financial support, rehears als are to be commenced at once, and all should unite in making this festival as complete a success as aviation week, and the publicity obtained will attest to the fact that Los Angeles is the center of music, art and literature as well as the home of the most progressive commercial brains of America. plan for raising the \$10,000 required for carrying out the festival association plans is from the sale of 1,000 shares at the face value of \$10, subscribers to be held responsible only to the extent of their subscription, 25 per cent payable down at the time of subscribing, 25 per cent thirty days afterward, and the remaining 50 per cent thirty days before the opening of the festival. Each subscriber to have the option of receiving back at the end of the festival and the report of the finance committee a proportionate amount of their subscriptions not used for festival purposes; such proportion to be determined, if there is any loss, and the sale of seats not sufficiently large to meet the disbursement by an auditing committee or such an amount over and above, if the subscribers prefer, to remain as a sinking fund for the carrying out of future annual festival plans. The sale of seats as planned by the associa-tion, if all were sold, would amount to one and one-half times the entire cost, and it is believed by those in charge that the subscribers will receive back in full all such moneys advanced.

Among those interested in the movement are Dr. Norman Bridge, chairman finance committee; Prof. A. J. Stamm, chairman program committee; Miss Cora Foy on subscription committee; Fielding Stilson, Mrs. Parsons, Mrs. Wm. Jamison, Mrs. Chick, Mr. Geisler, Mr. Salyer, Walter Raymond, Mr. Geo. Derby, W. C. Patterson, C. F. Edson, Mrs. C. Modini-Wood, Joseph Scott, Mr. Sam T. Clover, Prof. Foshay, Frank J. Hart, W. D. Stephens, Willis Booth, L. E. Behymer, C. A. Elder, Miss Stone, and others who alone should assure the success of this movement. Mr. L. E. Behymer has been selected as the general manager.

An American composers' concert was given at the First Unitarian Church, Los Angeles, on Sunday afternoon, Febru-ary 27. The soloists were: Mrs. W. J. Kirkpatrick, soprano; Christopher, batilones Miss Margaret Goetz, contralto; Gage Christopher, baritone The Women's Quartet; Mrs. Ada Marsh Chick, organist, and Miss May Burnham Orcott, accompanist. The same musicians will give another American composers' concert on Sunday afternoon, March 27. The program of the last event was as follows:

Organ—An Indian Lodge, The Wild Rose (MacDowell); The Great Rain Song of the Zunis (Troyer), Mrs. Kirkpatrick, Misses Goetz, Montgomery and Ciesielska; Ballad of the Trees and the Master (Chadwick), "June" (Beach), "Like a Roseand the Master (Chadwick), "June" (Beach), "Like a Rosebud" (La Forge), Mrs. Kirkpatrick; Duet—"Emmanuel" (Coombs), Mrs. Kirkpatrick and Mr. Christopher; "Allah" (Chadwick), Meg Merriles and Ghosts" (Lang), "The Nightingale" (Stephens), Miss Goetz; "The Sea" (MacDowell), "I Dreamed of a Princess Fair to See' (Hadley), "With Rue My Heart is Laden" (Branscombe), "Zion is Captive Yet" (from Hora Novissima) (Parker), Mr. Christopher; Duet—"The Voice of Spring" (Foote), Mrs. Kirkpatrick and Miss Goetz; "Twas Aprii" (Nevin), "The Butterfly" (Chase), "If I Knew" (Gaynor), "Flower Rain" (Schneider), Mrs. Kirkpatrick, "The Coyote" (La Forge), "For You, Dearest Heart" (Root), "People Victorious (from Hora Novissima) (Parker), Miss Goetz: Victorious (from Hora Novissima) (Parker), Miss Goetz; Quartet-"The Rose and the Moth" (Jamison).

Mrs. Estelle Heartt Dreyfus announces "A Lenten Song Vesper" to be given at the Woman's Club, 940 South Figueroa Street, Los Angeles, on Sunday afternoon, March 13, Dreyfus will be assisted by Ludwig Opid, violoncello, and Mrs. Hennion Robinson, piano

OUR NEW HEADQUARTERS

The office of the PACIFIC COAST MUSICAL REVIEW is open from 9 to 12 a. m. and from 1 to 5 p. m. It is located at Room 802 Kohler & Chase Building, 26 O'Farrell Street, San Francisco, and its telephone number is Kearny 5454. Visitors are always welcome and information will be given cheerfully. ALFRED METZGER,

.........

Editor PACIFIC COAST MUSICAL REVIEW.

We note with a great deal of satisfaction that W. Francis Gates has been chosen as musical editor of the Los Angeles Examiner or at least he wrote the Lambardi season for that Mr. Gates is an excellent musician who understands the critical pen thoroughly and who is really very well adapted for newspaper criticism, having had the necessary musical education and commanding a very facile style of writing. With Mr. Johnson on the Los Angeles Times, Mr. Gates on the Los Angeles Examiner, Mr. Colby on the Los Angeles Express and Mrs. Bridgham on the Los Angeles Herald, that city enjoys the privilege of reading the articles on musical subjects by people who thoroughly understand what they are writing about. It would be a relief if certain of the San Francisco daily papers would imitate the example set by the Los Angeles press and engage competent people to write their musical

Again the Von Stein Academy of Music of Los Angeles is able to record an artistic triumph scored by its numerous students who give more and more evidence of the thorough musical training they receive at that institution under the splendid direction of Heinrich von Stein. On this last occasion the Gamut Club Auditorium was again crowded from pit to gallery and frequent bursts of enthusiastic applause rewarded the clever pupils for their skillful performances and never ceased until encores had been responded to in every instance. The complete program was as follows:

Symphony No. 5 (Beethoven), Ensemble Class; Galop Burlesque (Gurlitt), Miss Selma Siegelman; Shepherd Dance (Hofman), Miss Marguerite Hanson; Allegro (Koelling), Marcus Fitzsimmons; Elfin Dance (Jensen), Miss Olga Orth; Valse E flat (Franz Bendel), Miss Estella Van Dusen; Fabliau (Raff), Miss Nellie Brigham; Barcarole (Lack), Miss Nellie West; Sherzo, E flat (E. Liebling), Mr. Victor Nemechek; Loure (Bach), Mr. Edward Wickern; Sonata Pathetique (last movement) (Beethoven), Miss Loretta Payson; Bolero (two pianos) (Parlow), Misses Payson and Brigham; Sonata E (last movement) (Beethoven), Mr. Raymond Schouten; Concert-Etude A flat (Schloezer), Miss Mona Newkirk; Fantasie-Im-promptu (Chopin), Miss Clara Russakov; Valse Brilliante E (Moszkowsky), Mr. Clarence Bates.

Paloma and Karla Schramm are visiting in their home city, Los Angeles, and will possibly give a concert there. At a recent concert of the Thomas Orchestra in Chicago Paloma made a very deep impression and she will no doubt soon rank among the better American concert pianists and possibly forge ahead into the coveted virtuoso circle

It gives us great pleasure to record the fact that Miss Edith Mason and Thomas Persse have been added to the forces of the Ferris Hartman Company in Los Angeles, thus strengthening that splendid organization in a most effective manner. There is a likelihood that sufficient vocal material may be gathered to soon present one or two grand operas in a most elaborate style.

Robert Lortat Jacob, also of Paris, played with fine style Brahms, Schumann and Grieg, in a Concerto Evening with the Philharmonic Orchestra.

The Pacific Coast Musical Review is in receipt of a new and neatly printed prospectus of the Von Stein Academy of Music of Los Angeles which serves as a suplementary edition to the one recently published and to which we already referred. This additional edition was necessitated by the demand for the first one, which was immediately exhausted and left many disappointed applicants who were unable to obtain a copy.



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THE MYRTLE ELVYN CONCERTS.

Well, we might as well say it now and be done with it. Myrtle Elvyn is a great pianiste, and might well be classed with the foremost woman pianists of the day. There seems to be a hesitancy prevalent among critics and the public to frankly admit the existence of genius in an American-born musician, but in order that there might not be any misunderstanding regarding our position in this respect, we desire to go on record as stating without restriction that Myrtle Elvyn is entitled to a place among the foremost pianists before the public today, and now that we have this off our mind we proceed to tell you why we have come to that conclusion. There exists a certain habit among writers for newspapers to dwell upon the fact that a woman pianist occasionally plays like a man. This contention does not appeal to us as being advantageous to the player. We prefer to hear a woman play like a woman, and a man play like a man. There is to us just as little attraction in a woman who plays like a man than there is in a man who plays like a woman. Each type possesses characteristics of its own and most assuredly lowers the quality of its performance as soon as it wavers from its straight path of individuality. What we admire in a woman pianist particularly is the fact that she possesses a certain feminine delicacy of interpretation which a man cannot and should not exhibit, and unless a woman plays in such a manner she cannot be classed as a representative woman pianist

Myrtle Elvyn is an ideal woman pianist. Her poetic coloring of tone is simply delightful. Her caressing touch is velvety in its smoothness. Her ingenuity in bringing out a theme or melody with distinct emphasis without blurring the arabesquelike ornaments in the shape of chords, runs, trills and other technical embelishments is distinctly unique. She is an exponent of the tempo rubato which she uses quite frequently with splendid effect, and she associates with this a very charming application of pauses which as applied by Miss Elvyn assume a musical importance as striking as the periods written down by the composer. This ingenious introduction of the tempo rubato and the pauses combine to create a certain rhythmic exhilaration that can only emanate from the mind of a real genius. But there is still further evidence of Miss Elvyn's pianistic superiority. She plays with an ease of execution and apparent lack of effort that makes the most difficult techand apparent act of the plant in her hands. Indeed Miss Elvyn's technic is simply astounding and there does not seem to exist to her any obstacle. We have noticed one particular trait in Miss Elvyn's interpretations and that is the distinct contrast she attains between pianissimo, piano, forte and fortissimo without indulging in the bad habit of pounding. believe that her clever manipulation in this respect is largely due to her judicious use of the pedal.

The program, while exceedingly interesting, did not contain a sufficient number of new works to justify us to devote to it detailed attention. The Debussy prelude did not contain any deep musical ideas and was rather cheapened by a series of glissando effects which were too frequent to be pleasing. We preferred Wolff's "Eine Liebesnovelle," which contained a great deal of romantic atmosphere. In the various transcrip-tions of songs for the piano Miss Elvyn succeeded in obtain-ing truly vocal characteristics; especially was this true of the "Erlking" and in the Schumann "Etudes Symphoniques," which lost under Miss Elvyn's poetic treatment that pedagogic dry-ness that a great many pianists seem to be so fond of. In conclusion we might add that Miss Elvyn is a most striking exception to the rule which accuses exceptionally beautiful women of a lack of intelligence, for in her case Providence has been especially kind and has combined physical beauty with beauty of artistic execution in a manner that cannot but exercise a most unusual impression upon a critical concert audience. We do not hesitate to recommend every piano student to attend the Elvyn concerts.

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Rehearsals for the Bach Festivals are held every Monday evening at the First Christian Church, corner Dana Street and Bancroft Way, Berkeley; and every Wednesday evening at 818 Grove Street, San Francisco. Rehearsals begin at 7:30. All singers who are interested are invited to apply for membership in the Bach Choir.

Address Miss Lillian D. Clark, Secretary, 1522 Spruce Street, Berkeley. Telephone, Berkeley 3294.

For the convenience of singers living in San Francisco, information concerning details may be obtained at the Pacific Coast Musical Review, Room 802 Kohler & Chase Building, 26 O'Farrell Street. Telephone, Kearny 5454.

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FREDERIC STEVENSON'S NEW COMPOSITIONS

One of the most successful compositions published by any American composer is the Viennese Serenade by Frederic Stevenson of Los Angeles. The Lyric Club of that city pre-sented it on Friday evening, March 11, under the direction of J. B. Poulin, with an "all star" cast. Harry Clifford Lott sang the baritone solo, Oskar Seiling played the violin, Ludwig Opid took care of the cello, Miss Myrtle Ouellet interpreted the harp part, Miss Ada Marsh Chick presided at the organ and Miss Mary L. O'Donoughe played the piano accompani-The Woman's Lyric Club of Los Angeles consists of splendid voices and the members appeared on this occasion in snow white gowns. The concert took place, as usual, at the Simpson Auditorium. Besides Mr. Stevenson's excellent work the program contained: "The Legend of Granada" (Henry Hadley), a composition written in the pure Spanish style Miss Willy Smyser was the club member selected as soloist on this occasion. The concert proved one of the most enjoy able ever given by the club.

Mr. Stevenson's "Viennese Serenade" was also selected by

Mr. Stevenson's 'viennese Serenace was also selected by the Eurydice Club of Oakland, of which Mrs. Grace Davis Northrup is the director. Luther Marchant of Berkeley sang the baritone solo, Miss Martha Washington Dukes played the organ part, Marinus Lytjen interpreted the violin score and Malin Langstroth took care of the cello part. In New York three clubs presented the work and the Cincinnati Club also gave a most successful presentation of it. These last named clubs followed the splendid performance given by the Mendelssohn Club of Chicago, with Harrison M. Wild as director,

which club repeated the work upon request.

The Pacific Coast Musical Review has just received Mr.

Stevenson's latest sacred composition written as a Festal, and particularly as an Easter work, entitled "Praise the Lord, O Jerusalem!" A careful examination of this richly scored Jerusalem!" A careful examination of this richly scored composition convinces one that it is the biggest dramatic church anthem in existence as far as the writer knows. ticularly impressive are the solos and the vivid choral pass ages. It is exceedingly modern in its treatment and is bound to exercise a tremendous influence upon the emotional minds of a church congregation. Christ Church in Los Angeles (75 voices), First Methodist Church of Pasadena (50 voices), and other choirs are doing it for Easter. Alex Stewart has selected it for performance at the First Congregational Church in Oakland at Easter Sunday, with seventy voices. Howard Pratt will be the tenor and Mrs. Grace Davis Northrup, soprano. What Oliver Ditson & Co. think of the work may be gathered from the following announcement they are sending out:

from the following announcement they are sending out:

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especially adapted for Christian Science services.

In justice to a most skillful California composer the editor of the Pacific Coast Musical Review desires to inform his readers that he was present when Madame Schumann-Heink examined the songs of this exceedingly young musician and pronounced them as among the very best works she has seen from the pen of American composers. The Diva liked the works so much that she selected some of them for her programs for next season and was lavish in her praise and encouragement when speaking of these compositions to the editor of this paper. The composer here referred to is Albert I. Elkus of Sacramento.

The pupils of Harry Samuels gave an excellent violin recital at Kohler & Chase Hall on Saturday afternoon, March 5, which attracted a large audience. Teacher as well as participating students were the recipients of hearty congratulations by everyone present for the splendid work done on this occasion. ---

As stated in a recent issue of the Pacific Coast Musical Review, Madame Teresa Carreno honored the Woman's Orchestra of Los Angeles (Harley Hamilton, director) by playing with this organization the Beethoven piano concerto in E flat. The members of the orchestra considered this a great occasion, especially as the great planiste was in excellent mood and played splendidly. Madame Carreno said many nice things about the orchestra and encouraged the members to



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further efforts. She said that the organization had improved remarkably since she played with it the last time, that such as these were rare opportunities for study and that as long as the members held to their high ideals and carried them out she considered it her duty as well as her pleasure to play with them. After the rehearsal Miss Cora Foy entertained Madame Carreno at luncheon at the Annandale Country Club and among the guests were: Signor Tagliapetra, Harley Hamilton and Mrs. Edna Neher.

THE MERRY WIDOW AT THE PRINCESS THEATRE-While the Pacific Coast Musical Review rarely devotes much space to musical comedy or burlesque it feels in justice bound to give due recognition to the magnificent production of The Merry Widow at the Princess Theatre which has been crowding that popular place of amusement at every performance during the last two weeks. Kolb and Dill are entitled to unlimited praise for the enterprise and energy that impelled them to import the original scenery and costumes from Weber and Field and to give San Francisco a true metropolitan production of a famous burlesque at the exceptionally reasonable price of admission of one dollar. The costumes worn are very tasteful and rich, the chorus is very chic and vivacious, the principals are very clever in song as well as histrionic faculty and the comedians, Kolb and Dill, leave nothing undone to make their audiences happy and well satisfied. Particularly worthy of mention is Maude Lillian Berry, who sings very pleasingly and whose handsome personal appearance is particularly emphasized by several gorgeous gowns which she wears with a regal dignity and grace that makes her many admirers in the audience. We heartily recommend all our readers to be sure and visit the Princess Theatre during this production and they will be grateful to us for having reminded them of such an excellently pleasant way to spend a delightful evening.

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Oakland, March 6, 1910.

I have been wondering if Mr. Crandall's brilliant club of well known professional singers and successful men in business and in other professions, who also sing for the love of doing so, is in mourning because of appearing last week in this column as the Orphans' Club. Of course, my handwriting must be becoming more and more illegible week by week; but that is weak excuse for depriving sixty men of all their par-ents, and that in a single day. I hereby restore to them their relatives. The club is the Orpheus. 101 *

The first concert of the second season of the Stewart Orchestral Club was almost incredibly improved since last year, although last year's work was undeniably creditable. In matters of attack, shading, rhythm, all tonal qualities, and in unity of purpose the club has advanced far on the road to ideal performance. The program was printed here last week, and was played without change. The wooden shoe "Dance of the Sarayards" had to be repeated. The Vorspiel to Manfred for the string choirs alone was beautifully played, for the orchestra is particularly fortunate in that portion of its make-up. The solos on flute, cornet and oboe were all given by thoroughly competent players.

The clever combination of ballet pieces, arranged by Mr. Stewart as a sort of suite, was delightfully given. The sub-scribers—a long and representative list, by the way—will

anticipate the next concert with especial pleasure.

Mr. H. D. Mustard, a barytone rather newly come among us, proved himself a singer of finish and taste. Much more than that, he has a fine voice, repose and magnetism as to manner, and the skill not only to feel but to express the intentions of a composer. The unusual song, The Forgotten Land, by Harriet Ware, was given a noble interpretation, and his conception of the Prologue to Pagliacci, albeit he chose to sing it in English, has hardly been surpassed by any of our singers. His voice is big, dramatic and manly, and it possesses that nearly indescribable quality which we call "silky." Mr. Mustard has thorough poise before an audience and is altogether one of the most satisfying singers. The beauty of his voice was as much set forth in his singing of "Oh, Happy Day," that old-fashioned song of Goetze, as in any of his other work. Mrs. Clark Pomeroy played his accompaniments with sympathy. It is pleasant to find Mrs. Pomeroy in public work again. . . .

Mr. Eugene Blanchard will give a piano recital in Oakland in April.

St. John's Choral Society of Berkeley gave a concert on St. John's Choral Society of Berkeley gave a concert of March 4. Those participating were Mrs. O. K. McMurray, soprano; Mrs. F. H. Clark, contralto; Mr. C. E. Anderson, tenor; Mr. H. W. Baldwin, barytone. Mr. F. M. Clark is the conductor of the society, and Mrs. E. D. Swift the accompanist. A fine program was given, including works by Von Weber, Rheinberger, Schumann and Saint-Saens, by which it will be seen that the aims of the society are high. seen that the aims of the society are high.

This is the program of the concert of the Eurydice Club (Mrs. Grace Davis Northrup, director) to be given tomorrow (Tuesday) evening at Maple Hall:

Indian DrumSir Henry R. Bishop
The Dark David Stanley Smith
King Charles Maud Valerie White
Mr. Luther Marchant.
Dance of the FayoFrederick Stevenson
Summer Wind
II.
Viennese SerenadeFrederick Stevenson
The Duck Witch Paul Ambrose
(a) Larghetto Pietro Nardini
(b) Le Bayolet FlottantFrancois Couperin
(c) Menuetto
Mr Marinus L Lytien

Gern	nan Parade	Reinhold L. Herman
(a)	I Will Sing New Songs of	GladnessDvorak
	Mrs. Jos.	
	'Cello obligato, Mr.	Malin Langstroth.

A review of the concert will be given here next week.

A concert of interest to music lovers is that at which Mr. Paul Steindorff presents Miss Helen Mesow, soprano, at Ebell on the 15th. Dr. Arthur Weiss, cellist, assists, and Mr. Steindorff will himself play the piano accompaniments to a list of songs by Messonet, Schumann, Dvorak, Richard Strauss, Hugo Wolf, Max Reger, Beethoven, Saint-Saens, Chadwick and

Friday afternoon, March 18, Mme. Tilly Koenen gives a noble program at the Liberty Playhouse, as follows: Dem Unendlichen, Schubert; Die Kraehe, Schubert; Sapphic Ode, Hans Schmidt; Wehe, so willst due Widder, Platen; La Zingarella, Paisiello; Ah, se tu dormi, Bassan; Rindonami la calma, Tosti; Furitondo spira il Vento, Haendel; Sunbeams Land, Ronald; Baby, Mallinson; Three Nursery Rhymes, Van Rennes.

The musical matters of the Alameda Adelphian Club for March are these: The choral section meets every Tuesday evening. The music history section will consider Franz Ab on March 15. The melodrama of Hiawatha (Sadie Knowland Coe) will be given on March 18 at 8:15. The works of several California composers will be given on that same evening. On the 25th, at 2 p. m., Oscar Wilde's The Happy Prince, with musical setting by Liza Lehmann, and sacred songs, the poems by Wilde, will furnish the program.

I am told that the musical service at the Oakland First Congregational church last Sunday evening was the most successful so far. The evening was devoted to the works of Mr. Frederick Stevenson of Los Angeles. A magnificent new anthem, Praise the Lord, O Jerusalem, was one of the chief offerings.

Mrs. M. E. Blanchard, contralto, and Mr. Frederick Biggertaff, pianist, both of the faculty of Mills College, gave a recital in Lisser Hall in the college grounds on last Friday evening.

The University Glee Club will give its first concert this season at the St. Francisco in San Francisco on March 18, under fashionable patronage. On March 10 the club will sing in Sacramento and on the 11th in Chico.

Mr. J. F. Veaco, tenor, and Mr. Horatio Cogswell, barytone, gave solos before the Alameda Unitarian Club last Wednesday night.

Myrtle Elvyn comes to Oakland to the Liberty Theater in the afternoon of March 11, and will play the same program as that of Thursday evening in San Francisco. This includes the Schumann Childhood Scenes, which she is said to play with contagious charm, and, for a contrast, the Schulz-Elver paraphrase of Strauss, the Blue Danube—played pretty nearly to death hereabouts by pianists large and small in the last year or two, but still finding many admiring listeners.

Elson's Pocket Music Dictionary: Louis C. Elson. Ditson, Publisher. 35 cents.

This tiny book is one of the most useful-and, quite incidentally, one of the most nearly correct-dictionaries I have seen. It shows great care in its compilation, and some originality-which last may seem an odd thing to say of a work of its sort. Mr. Elson's attempts to indicate pronunciation of foreign words are almost completely successful—as successful as may be possible, considering the impossibility of translating some French sounds into English sounds. Intervals, chords, scales and cadences are treated at some length though still very concisely as befits the size of the volume. It can be without reserve recommended to students, and that is a good deal more than can be declared of many larger lexico-

Echoes of Naples. Thirty Neapolitan Songs. Ditson. This is a collection of Canzoni made by Mario Favilli, and includes traditional songs, songs of the present-day carnivals and others. Of course, Funicula, Santa Lucia, Margarita and Addioa Napole are found amongst the number, besides many of the folk-songs heard by travelers. English paraphrases are given to every song. The price is \$1.25.

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A STRONG ENDORSEMENT.

H. J. Bennett, a very brilliant young San Francisco journalist who has conquered for himself the managing editorship of the New York Musical Courier, and who was formerly associate editor of the Pacific Coast Musical Review, writes us as follows:

New York, N. Y., December 18, 1909.

Mr. Alfred Metzger,

Editor Pacific Coast Musical Review, San Francisco, Cal.

Dear Mr. Metzger: In the issue of the Pacific Coast Musical Review of December 11th I notice that a campaign has been started in favor of the eminent Dutch contralto, Tilly Koenen, who is another superb artist brought to this country this season by the enterprising concert-direction, M. H. Hanson of New York. Among other things I notice you speak of having received private advices from several friends in the East who have heard this artist and who proclaim her to be all that her flattering advance notices have claimed.

I should like to add my testimonial in behalf of this remarkable singer, who I am sure will prove a source of education and delight to the music lovers of California when she appears there in March. The complete artistry and glorious voice of Tilly Koenen will appeal to the people of my native State as did the commanding work of Dr. Wullner. The wonderful voice of Tilly Koenen once heard can never be forgotten, so beautiful, sympathetic and appealing is the vocal mechanism of this great Dutch songstress. You may accept this opin-ion as absolutely gospel from a native San Franciscan who knows what his fellow towns-people want in the music line. You need have no fear in the way of proclaiming from the house-tops through your paper that anything strong said in favor of this artist will not be more than carried out by facts. out by facts.
Yours sincerely,
H. I. BENNETT.

-22 ORPHEUM.

Out of the eight acts to be presented at the Orpheum next week, five will be entirely novel and all will reach the highest standard of vaudeville. Arthur Dunn, the diminutive comedian, whose popularity in this city dates to the period when he carried off the honors in the David Henderson production of "Sinbad" as "The Old Man of the Sea," will in conjunction with Marie Glazier appear in the laughable farce "The Messenger Boy," which is one of the most enjoyable performances in vaudeville. A particularly novel and fascinating feature of the coming bill will be Ida Fuller's electric sensation "La Sorciere." which consists of three scenes of exquisite beauty. Elsie Faye, Joe Miller and Sam Weston can rely on a most cordial reception when they present "The Act Dainty." This trio of agile dancers made a great hit when they were last here. William Gould, a raconteur and entertainer of popularity, will introduce his quaint and original compositions at the Orpheum next week. Violet King, the brilliant violinist and clever entertainer at the piano, who is highly eulogized by the London press, and is the possessor of a gold medal pre-sented to her by H. R. H. the Prince of Wales at Marlborough House, will make her first appearance in this city. Next week will be the last of the Charles Ahearn Cycling Comedians, Charlene and Charlene and of Lottie Williams and her company in "On Stony Ground." A new series of motion pictures will conclude the performance. -

WINE, WOMAN AND SONG AT SAVOY THEATER.

The last performances of that delightful extravaganza, "The Gingerbread Man," will take place at the Savoy Theater this Saturday afternoon and evening and commencing at the Sunday matinee, "Wine, Woman and Song," described as a riot of life and gaiety, feminine beauty and tuneful melody, will begin a week's engagement. So great was the success of "Wine, Woman and Song" in New York that it ran for four hundred consecutive performances at the Circle Theater and it comes'to this city with the original cast, headed by Bonita, announced as the most beautiful woman on the American stage and who won the prize for pulchritude at the Actors There is no Fund Fair, held in the Madison Square Gardens. plot to this "musical review," it being composed principally of Bonita, rollicking comedians and pretty and shapely show girls. It is described as a show that pleases young and old alike and it is loaded with new and original features from beginning to end. For the benefit of the ladies it may be be stated that Bonita will appear in a bewildering array of French gowns, fourteen in number, and each one a revelation of the modiste's art. "The Red Mill," that tuneful and amus-ing comic opera by Victor Herbert and Henry Blossom, will follow "Wine, Woman and Song" at the Savoy Theater.

THE ALCAZAR'S NEW LEADING MAN—The event of importance at the Alcazar last Monday night was the first appearance of the new leading man, William Desmond. He certainly could not have asked for a warmer welcome than was accorded him. There did not seem to be a single Miscopping. sourian present and the attitude of the audience was as if it were saying to him: "Please, please make good; we have waited so long since our dear Bertram Lytell left us, and if you will only fill the void in our hearts we will love you just as much as we loved Bertram." I like the way he makes brief speeches. At his first entrance he had to say something in response to the wild applause, but he got off with "Thak you, I'll try to deserve it." Then at the end of the third act, when he had played the noble self-sacrificing hero and just had to satisfy the audience, he got as far as paying a tribute to the rest of the company and then took advantage of the applause to quit.

What a pity he had to make his bow in such a play as "Classmates." William C. De Mille and Margaret Turnbull are guilty of the authorship of this bungling piece of amateur carpentry. Poor in constructions, in situations too obviously worked up to, poor in dialogue, in fact everything about it is poor. In the third act, a scene in the South American jungle where the searchers for the lost engineer are themselves lost there is some dramatic force, but the object of the act seems to be to give a long drawn out representation of the agonies of fever and starvation.

It is not fair to judge a leading man on his first night when a temperamental actor is extra nervous, nor is it fair to judge him by one play and especially such a play as "Classmates." So what follows must be taken with allowance for conditions. He is good looking but not as good looking as his pictures; he has the decided chin characteristic of so many actors and

which is supposed to indicate the dramatic temperament. His voice is clear and pleasant, his diction is good, but his voice does not have any too much volume-in lovemaking it seems deficient in tenderness, but he can put a tone of pathos into it that is excellent. He is not as big physically as I understand the dear girls like their hero to be and in the last act, where he bullies the girl into marrying him, well, if I were a girl he would have to be much more masterful before I would give in. He is natural and easy and does not attempt the heroic. In the jungle scene when he discovered the lost man's track he sent a thrill through me that showed him to have more force than the rest of his acting indicated. gether I rather like him.

The Alcazar audience is improving. There were quite a few indignant hissers when the too-ready applauders broke into

JOSEPH M. CUMMING.

VESTA VICTORIA AT THE ORPHEUM.

Martin Beck, general manager of the Orpheum circuit, cabled from London yesterday to Morris Meyerfeld, Jr., president, that he had signed the famous artiste Vesta Victoria for a year and that she would begin her engagement on the Orpheum circuit April 19th, so that in due course she will appear in this city.

The Zech Orchestra, under the able direction of Wm. F. Zech, is preparing an ambitious program for their next concert in April.

Mrs. A. Salmon, mother of Theodor Salmon, the well known San Francisco piano pedagogue, died last week after a long illness and the sympathy of Mr. Salmon's host of friends and admirers is with him in his bereavement.

-Mrs. N. Tromboni is preparing a pupils' recital to be given on Friday evening, March 18th, at Kohler & Chase Hall. There will be a chorus of thirty pupils and among the soloists will be: Mrs. Irving Steinmann, Miss Ruth Bibo, Mrs. J. Fair, Alfred Medley, Miss Verna Ary, Mrs. Smith and Miss Inez Woodin. The affair promises to be a most enjoyable one. ------

Louis H. Eaton has selected Mr. Stevenson's "The New Jerusalem" as his chief Easter anthem at Trinity Church, San Francisco, with Mr. Battison as tenor and Mrs. Gish as soprano.



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MUSICAL CALENDAR

Mme. Tilly Koenen (famous Dutch contralto)	. March 20
Mand Powell	and Apr 3
Mand Allen (with Symphony Orchestra of 15) Apr. 5	(All week)
Burton Holmes Travelogues Apr. 11 (Th	ree weeks)
Zoch Orchestra Concert. Novelty Theatre	April 12
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ART AND COMMERCIALISM.

Notwithstanding the fact that the daily papers of San Francisco have from time to time published reports concerning the movement in progress for the establishment of a permanent symphony orchestra the musical press of America did not take cognizance of this movement until the Pacific Coast Musical Review in its issue of January 29th dealt with the matter editorially. As soon as that paper reached New York some time during February the musical press of the metropolis of America cast its eye upon this city. We find in the Musical America of March 5th a two column editorial in argument of the position taken by the Pacific Coast Musical Review in the matter of making an investment in a permanent orchestra as nearly as possible a business proposition and we also find in the New York Musical Courier an editorial reference to this movement in its issue of March 2d. We refer to this fact merely to show our readers that an editorial comment in this paper will attract the attention of the world's leading musical journals while two years of continued publication in the daily papers of important events will not be noticed at all. The reason for this lack of confidence in newspaper accuracy, as far as it appertains to musical events, must be sought in the fact that past experiences have caused everyone to doubt. The New York Musical Courier in commenting on the matter says:

San Francisco now is endeavoring to solve the difficult permanent symphony orchestra problem. The orchestral situation of the California metropolis has remained in a comotose state for the past dozen years or since the late Fritz Scheel presided most brilliantly over the instrumental forces of that music loving community. After Scheel's departure for Philadelphia, several futile attempts were made to carry on the symphonic work, but the Scheel enthusiasm could not be maintained at the hands of succeeding conductors, consequently the San Francisco symphony orchestra passed from view. Dr. J. Fred Wolle has given some interesting symphony concerts under his own direction in the classic open air Greek Amphiheatre in Berkeley, and deserves praise for his courage in attempting so splendid and thankless a task. If the plans of those San Franciscans now struggling for the permanent orchestra puzzle should carry, then the fair city by the Golden Gate once again should be in possession of a symphonic organization such as musical San Francisco craves for.

Musical America, as stated above, devoted nearly two columns to this question and while agreeing with the Pacific Coast Musical Review in certain matters, disagrees with us in one or two particular points. One of these points is the following assertion made in our editorial: "We do not believe in asking the business men of San Francisco to give away their money year after year without receiving therefor the usual interest customary in such cases. In fact, we are only in favor of such a plan for the establishment of a permanent symphony orchestra, which would, like any other business enterprise, yield an income at a certain period. And unless such a plan is proposed, we will not endorse it nor will we believe in its practicability." This assertion Musical America answers as follows:

Mr. Metzger founds his argument, including its rejection of various plans which have been proposed upon the principle that any policy should be opposed which prescribes supportartistic or financial-without at the same time providing a reward for such support. Mr. Metzger rightly thinks that the musicians who make up this orchestra should not give their services; and there is certainly no reason why they should. It is not the orchestra players' place to make difficult sacrifices that citizens of America may have their Beethoven. But when the editor says that the business men should not contribute to a symphony orchestra without receiving "therefor the usual interest" he is proclaiming himself an enemy of the art of his city. In taking such a stand he is going directly against the natural evolution of civilization, and putting a mere vagary against realities. In making this argument he shows himself to be the victim of a national disease. One of the chief symptoms of this disease is a confusing of the proper business handling of artistic matters with the commercialization of art itself. professional musician to refuse to do a certain thing because it is not good business, is one thing; but for a commercially successful man to refuse to use some of his money to advance an artistic situation because it will not produce the same per cent that a business does, is a totally different matter. By the time a civilization has reached the summit of prosperity commercially, it finds that there is no enhancing of the value of human life except through art, and it becomes natural and right to expend some of the money produced through commerce upon the advancement of art.

Musical America continues in this vein for some length including a reference to our ideas being cramped, commercialized and too small for "that splendid city of San Francisco," but the above quotation suffices to justify us to respond to it in plain and unvarnished terms. We are so much more eager to take the bull by the horns at this time inasmuch as several of our sub-

scribers have accused us by letter of the very same offense against art as Musical America has done. Before going deeper into this matter we would like to ask the disinterested observer whether we are commercial when we establish a musical journal in a community that refuses to support it and against the advice of friends who tell us that we could never make a living from it and who offer us better positions, and whether it is commercial to work five or six years against disappointments and heartaches, against constant discouragement, against ridicule and sarcasm and not only work and worry, but divide the little salary made on other journals and put it bit by bit into this musical journal which we believe the great West to be in need of? Is it commercial to starve for five or six years in an endeavor to produce a musical journal for a music loving community? And furthermore we desire to ask would we be an enemy of the art of our city, if after a certain period of starvation we expected to make a living from the journal which has cost the best years of our life and the best drops of blood from our heart? Should we continue to starve? Should we plot along the thorny path of discouragement without any hope of success, without any reward for our years of adversity? If that is so, then we admit cheerfully that we rather be commercial and an enemy of the art than an incandescent fool who wastes his life in chasing a chimera. The musical public of California does not need Musical America to tell it whether or not this paper or its editor is commercial. They know that any meritorious musician receives recognition in these columns and that an undeserving musician can not buy these columns. This is one of the few musical journals where the reading columns are not for sale and consequently inasmuch as we do not conduct this paper upon a commercial basis, our views can not be regarded as being cramped or commercialized.

What we have said regarding the necessity of making an investment in a permanent symphony orchestra a strict business proposition was done, because unless such a plan is adopted San Francisco will never possess a permanent orchestra. We are speaking of past experiences There is no man like Mr. Higginson in San Francisco, consequently what is the use talking about one. We have had several wealthy residents support a symphony orchestra temporarily, but when it was necessary to put up money every season they all became fired. Whenever the musicians wanted a living salary for their playing, a unanimous howl went up that the musicians are ruining our symphony concerts. Mr. Parrott backed the Scheel concerts until they did not pay and then he withdrew his support. Mrs. Hearst supported the Holmes concerts until they failed to pay and then withdrew her support. A few wealthy ladies backed Leandro Campanari for one concert and then failed to support subsequent events. A few wealthy people backed Paul Steindorff for three concerts and then withdrew their support. Mr. Smith of Oakland put up a guarantee of five thousand dollars for the University Orchestra and after five seasons there was only a deficit of two thousand dollars, Mr. Smith refused to guarantee any more. If in the face of these past experiences we hesitate to support a movement that proposes the very thing that has proved disastrous in the past, we are called commercial and cramped and an enemy of the art.

The truth of the matter is we are sick and tired of this begging business which leads nowhere and which is bound to end in disaster. The millionaires in New York guarantee so much money for grand opera sea-

sons and as soon as there is a deficit there is talk about dissolving. We can not see where New York has any advantage over San Francisco in the matter of a permanent orchestra. If there is such a man as Mr. Higginson in New York we have not yet perceived his rushing into the breach and leaving any millions. This paper wants a permanent symphony orchestra that will REMAIN a permanent symphony orchestra and that does not depend upon the dangerous mood of a support which will be withdrawn when the parties become tired of putting up money. And the only way which will make a really and truly permanent institution is when such institution can be made a profitable enterprise. What is the use of talking about impossibilities as long as no trial is being made. If the contention of Musical America that a musical enterprise can not be made selfsupporting were true, the sooner all of us would get out of the profession the better it would be for our peace of mind. And the sooner everyone realizes that money invested in music should bring returns in the same manner as money invested in other legitimate business enterprises the better it will be for the art and everyone concerned in it. Why should we be ashamed to look upon a profitable musical enterprise with horror in our eyes? Does the editor of Musical America publish his paper for his health? And if he were a millionaire a hundred times over should be publish a paper without asking subscription or advertisements because he thinks it necessary for the advancement of art? To publish a musical paper without asking for the same subscription and advertising support and distribute it broadcast over this land, would be just as reasonable as expecting one man to put up millions for a permanent orchestra and have him distribute the tickets free of charge among the members of the community. According to Musical America, it is impossible for the entire population of our city to share the expense of such an undertaking. If this is the case we do not want any symphony concerts and we will never have a permanent orchestra. What this paper is endeavoring to do is to suggest a plan whereby the public MUST become interested and such a plan can only be suggested upon the foundation of a business proposition.

The gentlemen who call themselves the Musical Association of San Francisco have mailed a number of letters broadcast in this city and are asking that five hundred people gently proceed to put one hundred dollars apiece into their itching palms every year for the maintenance of a permanent symphony orchestra. There are twenty-one gentlemen on this committee. them, or the majority of them, are multi-millionaires or at least millionaires. Here, look at the names: Dr. A. Barkan, T. B. Berry, E. D. Beylard, Antoine Borel, W. B. Bourn, J. W. Byrne, C. H. Crocker, W. H. Crocker, Frank Deering, Alfred Esberg, Frank Griffin, E. S. Heller, John D. McKee, William Mintzer, J. D. Redding, John Rothschild, Leon Sloss, Sigmund Stern. Dr. S. Stillman, R. M. Tobin, and J. D. Grant. Look at these names and then ask yourselves why do they ask the public to subscribe fifty-thousand dollars a year loward a permanent symphony orchestra when the twenty of them could get the money among themselves so easily that not one would feel the pressure? Because, Mr. Musical America, they are business men and they can not see why they should give away fifty thousand dollars toward giving San Francisco symphony concerts. But they do not object to collect the money from the people of San Francisco and afterwards receive credit for having given this city permanent symphony concerts without going into too great an expense.

But what we maintain especially is that business men who are so careful in their expenditures will not continue to put up their little hundred every year if there should happen to be a deficit every season. And we have waited too long for our permanent orchestra to see it established upon such a flimsy foundation.

We do not maintain that it should be an ideal condition for business men to spend money upon a musical enterprise with the certainty of financial reward, but we maintain that such is the condition now existing in this city and that unless a business problem is inaugurated we will within two or three years be exactly where we are now. That is to say the financial support will have gone aglimmering. What we propose is a plan whereby everyone who puts money into this permanent orchestra is enabled to secure sufficient return to make it an inducement not only to give the money, but to KEEP it there. And this plan would be as follows: Purchase property. Erect thereon a Temple of Music. Divide this edifice in such a manner that offices or studios may be rented. Let it contain a large concert hall seating over two thousand people and so constructed that it could be utilized for grand operatic performances. If in a prominent location, stores could be built into it. Organize a stock company. Sell your stock on this property and you will have something into which no one would be afraid to put his money. Real estate is always worth something. In San Francisco it is bound to increase in value very rapidly. Let the public buy the stock and we guarantee that with this property which would be at the same time a magnificent home for a permanent symphony orchestra will assure the permanency of the enterprise. Even the twenty-one millionaires need not be afraid to risk their money upon such a proposition. San Francisco needs an adequate home for music much more than a permanent symphony orchestra, and while these enterprising gentlemen are about it they might just as well do the thing handsomely and earn the eternal gratitude of the musical public of San Francisco as going at it in a roundabout way and trying to make five hundred people accomplish what the twenty-one could do in a minute if they wanted to. But if the public really is asked to contribute toward the support of such an enterprise let it be made profitable since there is an opportunity to do it. If this plan is commercial and cramped and if we are by suggesting it an enemy of the art in this city we gladly plead guilty to the charge and take our sentence without a murmur.

THE TILLY KOENEN CONCERTS.

By Alfred Metzger.

San Francisco is frequently referred to by people who do not understand the character of its musical public as a community that does not thoroughly appreciate the merit of great artists, and consequently it is assterted that the city is unmusical. If the community was to be judged by the attendance at concerts of a comparatively unknown artist, this judgment would be well deserved, but the musical character of a community could hardly be judged by the audiences that attend the concerts of the numerous artists appearing during the season. There are so many reasons and conditions that influence public attendance at concerts that no matter how musical the same may be there is bound to be an occasional lack of interest in musical events. The Pacific Coast Musical Review has every reason to feel grouchy at this time, on account of the lack of interest on the part of its thousands of readers manifested at the first concert of Tilly Koenen, which took place at the Garrick Theater last Sunday afternoon. It is really puzzling to us that there are nearly four thousand musical people paying to read this paper every week and who are not sufficiently aroused to the importance of the visit of a great artist to exhibit at least some curiosity regarding her merit after four months of tedious and persistent exploitation. It has caused this paper considerable labor and money to in-

vestigate the actual status of Miss Koenen's merit. We had sent personal friends to her concerts in various eastern musical centers and have had them mail us their honest opinions. We had written to musical authorities in leading European centers to get the actual facts regarding Miss Koenen's standing in Europe. In this manner we were able to give the musical public of San Francisco an accurate account of Miss Tilly Koenen's merit, separate from any press notices that have been mailed by her New York manager. The same has been done by this paper of Dr. Ludwig Wullner, and the fact that the editorial endorsement of this paper on the part of Dr. Wullner proved to be absolutely reliable, should have convinced our readers that our endorsement of Miss Koenen was equally well to be relied upon. But this world is full of disappointments, and just at the time when the editor of this paper thought that during a period of over nine years of hard struggles in the effort of maintaining a reliable musical journal in this community, he had conquered for himself the confidence of his readers, he received one of those unexpected solar plexus blows which hurt so much more because they are entirely unexpected. When we began the Tilly Koenen campaign we stated that if the same should be successful, and if Tilly Koenen would draw as large crowds as Dr. Ludwig Wullner, we wanted the full credit of the success of Koenen's concerts. On the other hand we stated that if our campaign should prove to be a failure we would take our medicine like a man and admit that we had been mistaken in our ability to arouse interest in a great singer with whom this community is not very familiar.

We have had too many disappointments of a like nature in our life to be discouraged with our work. We will continue to investigate the merit of visiting artists whose name and fame has not yet become a household word in this community, and if we find that they are sufficiently meritorious to deserve the attention of our musical public, we will again put behind them the full force of our arguments, for the musical public to honor them with their support. It is possible that by per-sistent efforts we may be able to convince our readers that we do not base our opinions upon flimsy press matter, and that no one is able to buy our editorial endorsements by means of large advertisements. If our investigations in the matter of merit in great artists should ever prove unsatisfactory, we will never personally advise our readers to attend the concerts of such artists, no matter how much money a manager may spend in advertising. In the case of Dr. Ludwig Wullner we were successful. In the case of Tilly Koenen we were unsuccessful. But the time will come when we have inspired sufficient confidence among the readers of this paper that they will believe us when we recommend to them an artist with whom they are not familiar. If we were to stop now doing this, because we have received a set-back, we could never accomplish our aim, but if we persistently continue in this policy to prove to our readers that we are absolutely sincere, honest and careful in these investigations, we believe that the time will come when an editorial endorsement of this paper of an artist will mean his or her financial success in San Francisco. We have worked over seven years in order to prove to our friends that a musical journal can be made a paying institution on the Pacific Coast. We will work just as many years more, if necessary, to prove to our friends that we can conquer the confidence of the musical public by continuous effort in the publication of genuine endorsements of true greatness. Now that we have unloaded our trouble upon the patient reader, we will review the concert of Tilly Koenen.

While we have reason to feel disappointed in the matter of attendance at the first Koenen concert, we have every reason to feel proud and gratified over the fact that our predictions regarding the merit of Tilly Koenen have not only proved to be absolutely correct and reliable, but, according to the statements of some of our friends who followed our suggestion, we have not been extravagant enough in the enumeration of Miss Koenen's great advantages. The fact of the matter is that Miss Koenen scored one of the most remarkable triumphs that any artist ever secured in San Francisco. The two or three hundred people that attended the first concert were just delirious with joy and frenzied manifestations of approval in the way of shouting, whistling and stamping of feet and waving of handkerchiefs. They made up in ear-splitting noise what they lacked in numbers. I may safely say that during the musical history of San Francisco there has never been a scene like that witnessed outside of grand opera or-a prize fight. And now let us see why it is that Tilly Koenen exercises such tremendous influence upon her hearers.

In the first place she possesses a pure contraito voice of an exceptionally fine and pliant character. If there is any differ(Continued on Page 8.)



LOS ANGELES DISCOVERS A PRODIGY.

Colossal Piano Technique of a Demure Little West End Miss Who Has All the Marks of a Prodigy, Save Anemia and Bad Manners-Modesty and Mighty Little Hands.

By Julian Johnson, in the Los Angeles Times.

We were looking over the impressive European notices of Olga Steeb, who has been acclaimed by some critics of Ger-

many as the greatest young pianist in the world.
"Los Angeles is resourceful," said Fred W. Blanchard, with whom I was conversing; "she always has another genius stowed away for acclaim.

'What are you talking about?" I asked.

"About Adelaide Gosnell."

"Who's Adelaide Gosnell?"

"As great a little pianist as you'll find in America today; and she's a thirteen-year-old Los Angeles schoolgirl.' Well, I'm from-

"I know the State." This quickly: "Come along and you'll be shown to your entire satisfaction."

So we boarded a Washington car and rode to Union avenue. It was late afternoon, and the air was distinctly that of sum-When we arrived at the studio of Mrs. James Ogilvie who has been Adelaide's only teacher, the quiet hangings of the room and its cool twilight shadows were as appealing. after miles of asphalt and eau de gasoline, as an oasis after leagues of desert sand.

'I think Adelaide has just returned from school," said Mrs.

Ogilvie, "but her home is not far away."

And presently the telephone summoned Adelaide, and her own two sturdy legs brought her.

Those who associate anemia and outre or forward manners with kid geniuses will have to amend their dope or reject Adelaide, for she has none of those symptoms.

Instead, she is a rosy chunk of a girl, mature for her ageshe is nearly fourteen-as most California girls are apt to be thoroughly healthy, possessing a figure just ripening into beautiful womanhood, and blessed by as sweet a modesty as any little serving maiden of the folk-lore days.

She played a Mendelssohn concerto, first

Such brilliant technique, such dazzling contrasts, such perfect phrasing, and withal such colossal power are seldom to be heard from the most celebrated virtuosi.

After a trifle she swept into the supremely difficult Second Rhapsody, favorite torture piece for all amateurs, and a feat of execution which few big men can deliver properly.

Liszt wrote the rhapsodies for his own playing, and because his own technique was demoniac, he embellished them with tonal flounces and frills that remain the exasperation of all his followers

I listened, but I did more than listen. I sat amazed, watching Adelaide's hands. At moments they were almost invisible. I know the work pretty thoroughly, and I do not think that in the whole thing she slurred or slighted one note. Her pianissimo passages were absolutely lyric—pure bell-like tone, soft and purling. Her cressendi were superbly modulated, and her climaxes were veritable Niagaras of sound, yet sound which did not blur, for this girl has learned pedalling to the point of fine art.

I wondered how the soft, delicate hands of a little girl could strike such telling blows on the ivory keys. They were beauti-ful hands, smooth of skin and shapely. I remarked that they

did not appear so strong.

'Adelaide," said Mrs. Ogilvie, "give Mr. Johnson your grip." So the smooth, little round hand went around mine, and then it began to contract. I watched in amusement for the first few moments, but afterward, somewhat embarrassed, I tried to draw my hand away. I might as well have tried to draw it out of a vice. There was nothing hurried in that "grip." but it was awful. And she made me beg her to stop, too, before she would release me. Her fingers were like velvet-sheathed steel springs, and the red-and-white marks on my hands remained as a colorful testimonial during the rest of the call.



BERG'S SIX MERRY GIRLS (Berg's Six Lustige Weiber)

Adelaide is a very practical, little girl. She is the daughter of ambitious but hard-working people, and she has inherited the robust physique which enables her to realize full dividends on her artistic temperament.

She is the daughter of Mr. and Mrs. A. P. Gosnell of No.

2107 Warner street.

Her talents do not lie alone on musical lines. At the Girls' Collegiate School, where she is a regular pupil, she is one of the foremost in her class, and is an especial adept in the study of French.

She has been studying piano for five years, and has not been

noted as a fiend for practice, either.
"When I practice," says Adelaide, "I practice for all that I am worth, and when I cannot do that—why, I don't practice.
"I like to be out of doors, I am very fond of reading and

study along other lines, and I try always to enjoy my musicnot to make it work.

Adelaide hopes to become one of the great pianists of the world; and all of the fundamentals, including colossal tech-

nique are hers.

Really, she has little more to learn about the mechanical side of piano playing. As far as that is concerned, I dare make the assertion that she can play as well as any one, young or old, in California.

As the years come to her, she will grasp, one by one, the artistic essentials, style, repose, and interpretation viewed in the combined lights of intellect and emotion.

Philip T. Clay and Andrew McCarthy of Sherman, Clay & Co. have returned from a trip to Oregon and Washington, where they inspected the various branch stores of the big firm. While in Washington Messrs. Clay and McCarthy just escaped being two victims of the snowslide by postponing a proposed trip to the interior. In this manner they escaped being passengers on one of the trains that met with disaster.

Miss Camille Stronach, a very clever vocal pupil of Mrs. Richard Rees, sang at St. Mark's Episcopal Church in Berkeley last Sunday morning with telling success. She selected "The Lord is Mindful of His Own" from Mendelssohn's Oratorio St. Paul as her solo and she sang it so well that everyone who heard it was eloquent in praise of her splendid effort.

SAN FRANCISCANS IN BERLIN.

Mrs. Hazel Knowles Marshall, a Well Known San Francisco Pianiste, Writes Interestingly of Berlin and Its Musical Attractiveness.

The Pacific Coast Musical Review is in receipt of the following interesting letter from Mrs. Hazel Knowles Marshall, a former pupil of Hugo Mansfeldt's, who is now studying with Lhevinne in Berlin:

"The holiday number of the Musical Review was certainly excellent in every way and I consider the pictures that appeared in it such as Busoni and Wullner as worthy of framing. If you ever want one of Lhevinne let me know, although he says Genthe has taken the best one of him. We are all says Genthe has taken the best one of him, we are all studying with Mrs. Lhevinne during Mr. Lhevinne's absence in America. She is going over the technical work with us.

I see several of the California girls now and then. Mrs. Liebes and Miss Clement of San Francisco are studying with Lhevinne. Miss Eggers of Alameda is taking her singing lessons from Louise Geller-Nolte. Miss Ella Brady of San Jose, who has practiced under Barth so many years, is also in Berlin and Miss Bessie Chapin of Los Angeles ranks high among the violin students. Wonderful Olga Steeb from Los Angeles really made quite a sensation. All have different ideas as to what they like best, but they all agree that her Bach playing is superb

Richard Lowe has a great many of the most talented American singers. One of them, Helena Allyn, made her debut in the Love Tales of Hofmann at the Komische Oper. The critics have not given their verdict yet. They never do until the third or fourth appearance of the artist so that it gives the singer a chance to overcome stage fright and prove herself acclimations. I should be glad to forward you occasionally gossipy letters from Berlin and one particularly when I go Brahms Festival in Munich next summer and to the Passion Play in Oberammergau.

HAZEL KNOWLES MARSHALL

(Editorial Note.-We have commissioned Mrs. Marshall to regresent this paper at the Brahms Festival in Munich and also at the Passion Play in Oberammergau.)

Of Importance to Pacific Coast Musicians



HE editor of the Pacific Coast Musical Review has begun a complete history of the Pacific Coast from 1850 until 1910, representing sixty years of music in the Far West. While the material of this immense work, which will occupy several large volumes, will be taken chiefly from newspaper files and musical journals published elsewhere, there are a great many items which may be gathered from private sources. Among such items will be

particularly useful concert programs or programs of grand opera seasons. We also like to secure private information from musicians or music lovers who remember musical happenings with any assurance of accuracy and who may thus aid in a worthy musical cause. As far as we have gone up to this time we can assure all musicians that a history of music on the Pacific Coast will be more interesting and entertaining than can be imagined, and as we expect to write this history in an entertaining vein rather than in a dry statistical form, thus blending humor with pathos and human interest, we expect to publish a history of more than mere statistical value. If in the past any musician or music lover has disagreed with us in the editing of this journal or has reason to feel offended at any imaginary or real injury sustained by the editor, or if he thinks that the writer has reason to feel offended at anything he may have done or said, we want to announce publicly at this time that in this work to be published we do not bear any malice and we want EVERYONE represented who has done sufficient meritorious work for this great country which is worthy of immortalization in a big musical history. We have begun this work in all seriousness and will not permit petty personal feelings to interfere with the accuracy of our work. In this spirit we desire to solicit the hearty co-operation of the musical profession in our tedious task.

ALFRED METZGER.

Room 802 Kohler & Chase Building, 26 O'Farrell St., San Francisco

EDITOR PACIFIC COAST MUSICAL REVIEW.

(Continued from Page 5.)

ence of opinion regarding the genuineness of the contralto character of Miss Koenen's voice, it is not based upon existing facts, but it is based upon a misconception as to what a true contralto represents. If there are people who believe that Tilly Koenen's voice is not deep enough for a genuine contralto, they consider a voice that is an unusually deep contralto as being the only contralto worth listening to. A voice deeper than that of Tilly Koenen is not the rule, but the exception in contralto voices. A voice higher than Tilly Koen-en's is not a true contralto, but belongs to the soprano class. Those who consider Miss Koenen's voice not pliant enough and invested with too much firmness and stiffness, do not comprehend the artistic character of absolute solidity, in the matter of tone production and prefer a tremolo or vibrato to an absolutely firm and solid organ. Tilly Koenen is the leading concert singer in Germany just because of the very fact that her voice is firm like a fock and it does not deviate one iota from the pitch. Personally we consider Miss Koenen's voice an ideal contralto voice in every respect, a voice of remarkable power and penetration, a voice of wonderful volume and warmth and a voice that has been placed and is being used according to the most severe demands of genuine vocal cult ure. Such a voice in itself would be a most delightful feature in a concert program. But when it is confined with an intensity of dramatic temperament and an intellectuality of soulful abandonment in the spirit of the poetry which has been used by the composer as a skeleton upon which to hang his musical ideas, the enjoyment derived from such a combi nation can only be felt and cannot be described. Under these conditions it becomes needless to go through the entire program as sung by Tilly Koenen and describe in a perfunctory manner just exactly how she sang every one of these songs As a matter of fact it is impossible to write in print how Miss Koenen sang these songs. It is sufficient to say that she sang them as no one else sings them, and that she obtained every particle of musical sentiment contained in them. There is something gigantic about Miss Koenen's work, and when it is considered that she has only been before the public a few years it is almost impossible to conceive what will happen when this remarkable artist will have reached the maturity of her wonderful art. An artist who succeeds in thrilling the hearer by means of tragic emphasis and who succeeds in creating hearty laughter among an audience by reason of her realistic humor has grasped the innermost depths of the art of song, and when we have said this we have said all that is possible in the way of endorsing the work of Tilly Koenen.

In conclusion we desire to call attention to one particular fact regarding the daily newspaper criticisms that appeared about Tilly Koenen. We want to congratulate Walter Anthony of the San Francisco Call upon eliminating any other name from the criticism of Tilly Koenen and steer clear of odious comparisons. It was the concert of Tilly Koenen and of no one else, and any writer who possesses the bad taste to bring in any other artist is somewhat of an amateur in his profession. How long will it take until writers on musical subjects become sufficiently intelligent to grasp the all important fact that comparisons are not permissable in the art of genuine criticism! Tilly Koenen is absolutely dependent upon her own resources to be successful. She is not exactly like any one else. She cannot be better than any one else. She cannot be inferior to any one else. She can only be Tilly Koenen and nothing more or less—provided she is a really great artist and that, no one can dispute. Comparisons are unpermissable for the reason that their employment is an injustice. It is impossible to tell the actual facts regarding the advantages or disadvantages existing among two great artists unless they are heard at the same time and in the same mood. The human mind is not altogether reliable and we doubt very much whether those critics who are not sufficiently broad to abandon a policy of comparison possess that acuteness of memory, that thoroughness of technical knowledge and that impartiality of personal feeling necessary to make their comparisons worthy of attention. We thoroughly believe in letting every artist stand upon his or her own feet and if an artist is not able to be regarded as an individual power, absolutely separate and apart from anyone else, then she is not worthy of the title of genius. Tilly Koenen is a great singer on her own account and it is not necessary to call for the assistance of any other singer to add to the force

In Bernard Tabbernal, Miss Koenen possesses an accompanist of superior artistic faculties. He follows her with intense understanding of the abandonment of her soul in the spirit of the compositions. But Miss Koenen is such a giant in her art that Mr. Tabbernal does not always keep the pace

of her artistic intensity. But this cannot be laid at his door, as it is impossible for any accompanist to climb the heights reached by that wonderful singer. It might be that occasionally Mr. Tabbernal could liberate his dramatic fervor, but otherwise his accompaniments are exceedingly musicianly and well worthy of hearty endorsement.

The program of last Sunday's concert was as follows: Dem Unendlichen (Schubert), Die Krahe (Schubert), Sapphische Ode (Brahms), Wehe so willst du (Brahms), La Zingarella (Paisiello), As se tu dormi (Bassani), Ridonami la clama (Tosti), Furibondo spira il vento (Handel), Sunbeams (Landon Ronald), Baby (Mallinson), Kyjk soo'n lustib spannetje, Poppengedoe, Een Dansje (Catherine van Tennes), Wiegenlied (Richard Strauss), Die Wasserrose (Richard Strauss), Die Zigeunerin (Hugo Wolf), Er ist's (Hugo Wolf).

WULLNER'S NEW YORK TRIUMPHS.

Three recitals in one week is Dr. Ludwig Wullner's latest achievement in New York. The last of this series was given yesterday and a telegram received by Pitzpatrick & Norwood, the distinguished lieder singer's Pacific Coast managers, is to the effect that people were turned away. Dr. Wullner's sixteenth New York appearance this season will take place in Carnegie Hall April 12th. Following this recital Wullner and Bos will depart for the west. The artist will appear in Denver on the trip to the coast. He will sing at Stanford University, April 29th; in San Francisco, Sunday, May 1st, and be heard in a mammoth concert at the Greek Theatre, Berkeley, on the afternoon of May 3d. Dr. Wullner's programs will contain many works never before heard in the west.

Hermann Genss has resigned as president and director of the California Conservatory of Music and is now devoting his time exclusively to private teaching and concert work. All those who have learned to admire Mr. Genss as a piano soloist will be glad to hear that he is preparing a special repertoire for the coming season.

TILLY KOENEN'S FAREWELL CONCERT.

This Sunday afternoon Tilly Koenen, one of the greatest singers and truest artists who ever visited this city, will give her farewell concert at the Garrick Theater and whoever misses hearing this artist will have something to regret forever. The program is a most interesting one and contains a number of songs never before sung in this city.

Here is the complete offering:

PART I

The seats are on sale at Sherman, Clay & So.'s until Saturday afternoon at 5 o'clock and on Sunday the box office will be open at the theater after 9:30 a.m., and phone orders will receive careful attention. A Koenen concert represents half a dozen lessons to any teacher and student. Can any one suggest a more profitable way of spending \$1.00?

TILLY KOENEN IN SAN JOSE.

Tilly Koenen, the great Holland contralto who has scored such a tremendous triumph in San Francisco during the past week and who will give her final concert at the Garrick Theatre this Sunday afternoon, is to be presented in San Jose next Thursday evening under the direction of Fitzpatrick & Norwood. Miss Koenen will appear at the Victory Theatre in that city and from the unusual interest that is now being shown by the music lovers of San Jose, a crowded house is anticipated. The eminent Dutch artiste will give the same program which she sang in San Francisco last Sunday. It is one of her finest, numbering German, English and Italian songs and an exquisite group of Dutch nursery rhymes.

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Berlin, February 20, 1910.

Just lately France has contributed a good deal to the artistic activity in the Prussian capital. Late in January we had the pleasure of a visit from C. M. Widor, the great French organist, who came to Berlin to direct the Philharmonic Orchestra at a concert where his very interesting piano concerto was given for the first time by Emil Frey. On the same evening Herr Frey played a concert of his own, and Xaver Scharwenka's Concerto in F minor, with the composer at the baton. Both the Widor and Scharwenka compositions were very interesting, thematically and orchestrally.

Another great French organist, Josef Bonnet, from the Church of St. Eustache in Paris, was the soloist at the last Nikisch concert. He opened the program with Handel's D minor Concerto, and played with such perfection of rhythm, such effective registration, and such admirable artistry throughout that he received a well-deserved ovation. The most glorious feature of the program was Saint-Saens wonderful Symphony in C minor, for full orchestra, organ, and piano. No wonder Dr. Otto Neitzel considers it the crowning achievement of Saint-Saens' career. Written in honor of Franz Liszt, it is a beautiful tribute of one great musical genius to another. The organ is woven beautifully into the orchestral fabric, and the beautiful reflect of the whole is one not soon to be forgotten.

Still another musical son of France delighted us last evening in the Singacademy—Jacques Thibaud. Three concertos, the Beethoven, the Bruch D minor and the Lalo Spanish Symphony comprised the program. Such virtuosity and well-balanced musicianship are seldom heard, and Thibaud's beautiful program deserves a place in the front rank of the long line of violinistic treats we have had this season.

Harold Bauer never pleased better than at his last Berlin concert. The Bach Chromatic Fantasie and Fugue and the Cesar Franck "Prelude, Aria, and Finale" opened the program, and in both works his big, round, singing tone, his subtle tone-coloring and well worked up climaxes were sources of keen enjoyment. Not many people can play Mozart, but Bauer tossed off the A major Sonata as if it were the merest child's play, and played with such clarity of tone and characteristic humor that it was most delightful. The Schumann Fantasie was a great climax, a rippling etude by Ravel was very interesting, and his interpretation of Alkan's Wind Study was as zephyr-like as Adela Verne's is cyclonic.

Three other piano recitals deserve favorable mention. Arthur Rubinstein played the Beethoven G major and Brahms B flat Concertos, and the concert would have been very enjoyable indeed if the orchestra had not sandwiched in the tedious and long-drawn-out Fourth Symphony of Mahler.

Miss Edna Peterson of Chicago made her debut with the Philharmonic Orchestra and had great success. Besides the Mendelssohn Capriccio and Chopin's E minor Concerto, she played Ganz's Concertstuck in B minor, under Mr. Ganz's own direction. The occasion was one of great promise for Miss Peterson's future; nothing seems to be impossible for her; and reflected great credit on Mr. Ganz as teacher, composer and director.

The male choir at the Dom is one of remarkable merit. I attended their last concert and was astonished at the ease with which those boys sang difficult motettes (mostly from memory) from Bach, Palestrina and Orlando Lass, to say nothing of the more modern compositions by Schubert, Mendelssohn, et al., which were equally well done. Bernhard Irrgang, the only real organist among these Berlin pedaltreaders that I have heard, played the organ that evening and gave a masterly rendition of the great Reubke Sonata.

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THE SECOND ELVYN CONCERT—Mytrle Elvyn's second and third piamo recitals in San Francisco were equal in merits to her first one of the present senson in this city. The lady is buoyant, cheerful, gay in spirits. Her selections are those that appeal more to the ear and immediate conceptions of the melodic than to the moods that many affect and embody in their performances. Every pianist of merit is characteristic. There are no two alike nor is there any probability that two will be alike, notwithstanding the tonal limitations of the piano as compared to the other members of the stringed family, the cello, the violin, etc., and notwithstanding also that the multiplicity of piano players would seem to be able to exhaust the possibilities of moods, of interpretations and of tone production in a decade or less. Elvyn is characteristic in the roundness of her tones and in the evident joy that she takes and imparts in playing. She does not strike me as one whose imagination is very strongly developed. From this it may follow that she is contented to play the piano for its own sake, without regard to whether it produces orchestra effects and that she has no regard for the subtleties that often lead pianists to play out of sympathy with their audiences, imagining that they are producing that which their auditors fail to discern or identify.

She is young and not hackneyed. She is meeting her early successes and they inspire her to joyousness, which characteristic she evokes from all selections, however serious they are. She has something to learn in the production of great climaxes. Probably her ripening mind will make her tastes completely catholic and her readings will be more profound. At present it is a pleasure to hear her play. She is no trifler; but everyone can understand her and like her work. While she is not as great as some of her compeers, she is very admirable. That she has a future—a great one—I have no bit of doubt.

DAVID H. WALKER.

MYRTLE ELVYN'S LAST CONCERT—The farewell concert given last Saturday afternoon by Miss Elvyn afforded an opportunity for students and teachers to hear the beautiful pianiste in a difficult and interesting program. Judging from the audience many students were present to gather fresh inspiration from one who has already attained one of the topmost rungs of the art ladder, and who deserves to rank among the best pianists of the day. To begin with, Miss Elvyn is beautiful—so beautiful in fact that her art is rivalled at first by a shimmering vision in blue with its golden crown of hair. After the opening chords, however, we take the whole picture for granted and settle back for an afternoon of enjoyment. Miss Elvyn plays with splendid poise, fullness and breadth, and her "legato" is truly a delight, likewise her artistic use of the pedal by which she gives some beautiful effects. She is a relaxed player and performs the most difficult passages with the greatest ease and poise. The crowning glory, however, of Miss Elvyn's playing is her tone, which is rich, colorful and sympathetic. She displayed this to great advantage in "Widmung" and "Du bist die Ruh."

The Preludium, Fugue and Choral by Mendelssohn, with which the program opened, was masterly played, and personally the writer liked it best of all. The Chopin Sonata in B flat minor followed, perfect as to formal interpretation but lacking in sympathy somewhat. The Toccate, op. 7, of Schumann was splendidly played and reminded one of a shower of silver lights; then followed the Pastorale (Angelus) of Corelli, quaint in form, and extremely beautiful in its swaying rhythm and limpid tones. Surely Miss Elvyn was at her best here. The Rhapsodie of Brahms in B minor was wild, stormy and full of abandon. Other numbers of the program were "Tambourin" of Rameau, arranged by Godowsky, Nocturne for left hand by Scriabine, Humoresque of Dvorak, two Etudes, one of Moszkowski and one of Liszt in D flat major.

Miss Elvyn closed her program with "Arabesque," "On the Beautiful Blue Danube" by Strauss-Schulz-Evler. This selec-

Miss Elvyn closed her program with "Arabesque," "On the Beautiful Blue Danube" by Strauss-Schulz-Evler. This selection was worth the enthusiasm it aroused, for Miss Elvyn gave it a most artistic phrasing, making out of it a Wagnerian color picture, thus redeeming it from the usual "stunt."

There were a number of encores from Chopin and Mendels-sohn that further proved the artistic ability of Miss Elvyn. It was too bad that the echo in the Garrick should have been so objectionable, especially when the finer, more delicate numbers were considerably marred by it. What does Miss Elvyn lack? She hasn't it all—very few have, for that matter, and her faults are those of omission rather than commission. She is not specially an emotional player, nor does she touch physiological depths (perhaps we should be grateful that she doesn't). There is no subtlety nor mystic beauty in her art, nor does she touch the human note. One misses the deep, poetic sense—perhaps her work lacks maturity. However, there is much to praise along other lines and if she lacks the above there is fertile ground for the nourishment of all those things in the art life of beautiful Myrtle Elvyn.

DAISY GOODMAN SHERMAN.

THE BURTON HOLMES TRAVELOGUES.

"Our Own Hawaii," "Old Japan Today," "New Japan Today," "Java," and "More About Paris" are the five interesting subjects of the Burton Holmes Travelogues to be given this season at the Garrick Theater. The opening date is Monday, April 11, and three courses will be given, so arranged that a subscriber need go but twice a week for two weeks and once the third week in order to hear all the Travelogues. A matinee course will be given Wednesdays and Saturdays, the midweek event opening at 3:30 to accommodate the teachers and pupils. A very beautifully illustrated and descriptive booklet will be mailed free of charge on application to Will L. Greenbaum. In Oakland a course of five matinees will be given on Tuesday and Friday afternoons, commencing April 12 at Ye Liberty Playhouse.

ORPHEUM .- The Orpheum announces for next week one of the best programs in its history. It will be headed by Madame Mauricia Morichini, prima donna of the Manhattan Grand Opera House, New York, Theater Chatelet, Paris, and many other famous European opera houses. Two years ago she aroused great interest in local musical circles and her reappearance will be enthusiastically welcomed. Since she was last heard here Madame Morichini has fulfilled several important engagements in the land of her birth, Italy, and has portant engagements in the land of her birth, Italy, and has everywhere been acclaimed a great singer of brilliant voice and great culture and expression. During her engagement here she will be heard in an operatic repertoire of song in Italian, French, Spanish and English. Madame Morichini is not only one of the youngest of the great prima donnas, but is also one of the most beautiful women of the stage. Direct from Furnas come Page's Six Marry Gills. The great heads from Europe come Berg's Six Merry Girls. They are known abroad as "Berg's Sechs Lustige Weiber," and their act is a unique one. The European press enthuse over their instrumental skill, their acting, their grace, and ability as singers and dancers, so they must be exceedingly versatile at least. and quarters, so they must be exceedingly versatile at least. Their offering which is in three sections is as follows: (a) Going to the Ball, (b) Acrobatic Maidens, (c) Parisian Musical Clowns on Parade. "The Devil, The Servant and the Man" is the title of a sketch to be presented in which "The Devil" and "The Servant in the House" are thrown together to form a dramatic incident that carries a moral. The act is along entirely new lines and is highly spoken of. Dan Avery and Charles Hart, the Sunny Comedians, who are considered by many to be the legitimate successors to Williams and Walker, will appear in an entirely new act. These comedians rank high among the most humorous of colored entertainers and high among the most industrials of control entertainers and their performance is always clever and characteristic. During their engagement here they will introduce two of their own compositions, "Down Among the Sugar Cane" and "Gee, You're Getting Just Too Sweet to Live." Next week will close the engagements of Elsie Faye, Sam Miller, Joe Weston; Billy Violet King, and Arthur Dunn and Marie Glazier in The Messenger Boy



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Oakland, March 14, 1910.

The concert of the Eurydice Club, thirty women's voices, under the direction of Mrs. Grace Davis Northrup, attracted a very large audience to Maple Hall last Tuesday evening. It was the first of these concerts which I have had opportunity of hearing for more than two years, and I was scarcely prepared for the truly distinguished performance which was given. Mrs. Northrup is herself an artist, and in her club she has worked for artistic ends—and reached them. There are all those matters in evidence which every singing club must exhibit, if it is worthy to come before the public at all; and, besides these a certain exquisiteness very unusual among a body of singers, of larger size than a quartet. Very deft, very clear-cut, very suave was the singing, and nearly every word was easily heard without our referring to the program-such reference being very distasteful to some of us. From the Indian Drum (in spite of its title a very tame bit of English writing) to the interesting Waken Lords and Ladies Gay (Matthews) it was a succession of pleasant things.

More, the extremely beautiful Summer Wind of MacDowell (sung without accompaniment and with exceeding delicacy, precision and charm) was made a gem of purest ray. Perhaps the most effective piece of the evening was Mr. Frederick Stevenson's Viennese Serenade for baritone solo and Women's Chorus, lately sung by Mr. Wild's Mendelssohn Society in Chicago, and by the Los Angeles Woman's Lyric Club. Mr. Luther Marchant, a young baritone, sang the solo very intelligently and well, and when the four part chorus came slipping gently in, humming a perfectly ravishing waltz movement, with the baritone's voice always arching above it, it was enchanting and nothing less. I can but think that the composer wrought very much of himself into this work. It had accompaniment of piano, harmonium, violin and violoncello.

The solos by Mrs. Jos. Mills were greatly liked. Mrs. Mills has a very lovely contralto voice and sings with fine taste. Mr. Marchant's solos were not the least of the evening's pleasures. His career will be watched with interest. Mr. Lytgen's offering of three interesting old classics for violin were much appreciated. Miss Mildred Turner's clever accompaniments and Mr. Langstroth's violoncello obligati added greatly to the evening's enjoyment.

The recital by Miss Myrtle Elvyn at the Liberty Theater last Friday afternoon revealed this player at her best, I imagine. The program was the same as that of one of her San Francisco recitals, and already reviewed in this paper. It may only then be said at this time that Miss Elvyn has as much technique as any player can make use of; masculine power; all sorts of brilliant and in a way unexpected faculties for tone-making, clarity like the most glittering ice, and a prodigious memory. Her intellectual command of Bach, and her power, as demonstrated best, perhaps in the Schubert-Taussig military march, are not to be questioned. She fails to touch the heart; not, I truly believe that she is temperamentally cold, but rather that she does not translate the emotional part of herself into the tongue which any public can understand. It seems to me a matter of unconscious and instinctive personal reserve. I wish I might know if I am right in that, so that at any rate it surely seems to me.

Mr. N. B. Yuille, the well known Oakland tenor, sang a program before the Corono Club on March 10th. Among Mr. Yuill's solos were the Indian Love Lyrics (Amy Woorford Finden) and the Lilies by Dana Henshaw. Mr. Yuilles artistic interpretations made a deep impression upon the large audi-

The Oakiand Orpheus, Mr. Edwin Dunbar Crandall director, will give its next concert on Tuesday evening, April 5th.

The Cecilia Choral Club, Mr. Percy A. R. Dowe director, gave its Oakland concert Tuesday evening at the Oakland Unitarian Auditorium. Hiawatha's Departure by S. Coleridge-

Taylor was given by the chorus of 100, with Mme. Sofia Neustadt, soprano, and Mr. Horatio Cogswell, baritone, as the soloists.

Mrs. Garthewaite, the well known organist, has lately been engaged at the Oakland First Christian Science Church.

ELIZABETH WESTGATE.

ADELA VERNE'S TRIUMPH IN MEXICO AND CUBA.

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The Pacific Coast Musical Review is in receipt of authentic information that describes the remarkable artistic and financial triumphs made by Adela Verne in Cuba and Mexico. At the time of writing on February 11, Miss Verne was very busy preparing for three recitals in Veracruz and one in Orizaba to take place within five days. Miss Verne made a veritable triumphal march through Cuba and according to our correspondent this success had made Miss Verne very happy and while there have naturally been many difficulties and unpleasant conditions to contend with in a country like Cuba, the young artist's naturally happy disposition has helped her to bridge over those difficulties without losing either sleep or weight. She is in excellent health and spirits and has enjoyed the trip immensely.

From the very first appearance in Havana it has been a real series of victories from one success to another and in nearly every place she visited on her tour of the island, she gave instead of the recital or recitals advertised one or more extra ones. The opinion expressed freely after all her concerts culminated in the conviction that never had such an artist on the piano visited Cuba and as among the distinguished visitors were several of the greatest virtuosi this compliment can not be overestimated. From these press criticisms as well as private expressions of opinion it is evident that Miss Verne has taken a firm hold in that territory and this belief is strengthened when it is known that her Cuban audiences and friends are watching for her return eagerly. At her last recital in the National Theatre the crowd of automobiles and private carriages in front of the theatre would compare very favorably with those seen in front of Carnegie Hall, New York, on a Paderewski recital day.

Adela Verne and her manager, E. La Haie, had a very pleasant trip from Havana and on arrival in Veracruz they found that in place of the one or possibly two recitals which they had expected the local manager there had already arranged for three appearances. This trip was an especially unique one in many respects and among other experiences Miss Verne will be in a position to give an opinion on every known make of piano and some that are not known to this generation and possibly many generations yet to come. Miss Verne gave eight recitals in Havana and on the tour of the island twenty more, playing in Matanzas, Gardenas, Cienfuegos, Sagua, Camaguey, Santiago de Cuba and Santa Clara. We are in receipt of the program of seven of the recitals given in Havana and a repertoire played on this tour.

Miss Verne became so fascinated with Cuban music that she learned eight dances and played them to the great delight of the Cubans, who acknowledged that she was the only foreigner who had ever been able to play Cuban music with the exact Cuban rhythm which is so peculiar and difficult to interpret. It is easy to guess that this earned for Miss Verne a still more lasting affection from the Cuban people. The President of the Republic and his family were very enthusiastic over her, giving a soiree in the palace in her honor at which the members of the cabinet, officers of the army and their families, as well as the best families of the city were present. The President's wife and daughter were always present at the recitals, giving Miss Verne beautiful flowers, and when she left the city they sent her a handsome present. Up to the present time Miss Verne has given altogether fifty-one concerts in Mexico and Cuba, all of which were packed to the doors and netted handsome financial returns. We still maintain that Miss Verne will yet enjoy the same distinction in American and European music centers and possible her big concert tour next season will give us an opportunity to say "It old you so."

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MAUD POWELL THE VIOLINIST AND HER PROGRAMS.

Maud Powell, the greatest living woman violinist and the foremost American woman in the world of music, will make her first appearance in this city at the Garrick Theater on Sunday afternoon, March 27. This artist studied with Joachim, Alrad and other great masters and just twenty years ago made her first tour of Europe, creating a sensational furor wherever she appeared, for in those days women violinists were somewhat of a rarity. She then returned to her native land and was introduced to the American public by Theodore Thomas, who called himself her "musical godfather." Ever since then Maud Powell's name has been prominent throughout the world, for she has toured in Germany, France, England, Norway, Sweden, Austria, Russia and South Africa. The greatest symphony orchestras have engaged Maud Powell not once but often to appear with them as soloist and only this season she had the rare honor of being engaged twice by the New York Philharmonic Orchestra under Mahler.

With this artist will come Waldemar Liachowsky, the Russian pianist, who was brought to this country last year by Mischa Elman, but who was unable to appear in this city on account of illness. Mr. Liachowsky, besides being an exceptionally fine accompanist, is a very artistic ensemble player and as a result we are to hear the two artists in some of the too rarely heard works for piano and violin. At the first concert Mme. Powell offers the following splendid program:

Concerto D Major					
Duo A Major for					
Prelude G Minor					
Prelude C Minor.					
Prelude E Major					Bach
"La Fleurie" (ari	canged	by Mau	d Powell)		Conperm
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The second concert will be given Thursday night, Marcialst, with the following great program:

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Twilight (arra	inged by	Maud Powell!	 Massenet
Russian Airs.			Wieniawski

The Caesar Franck Sonata was played here six years ago by Harold Bauer and Hugo Heerman and at the time was enjoyed to the utmost and its performance by these artists was a notable event in musical history. Its rendition at the hands of Maud Powell and Liachowsky will be awaited with great interest. The last program will be given on Sunday afternoon, April 3d, when the Locatelli "Sonata" in F minor, the Mendelssohn Concerto, a Paganini "Etude" and one by Fiorillo, the "Air" in D minor by Gluck, "German Dance" Mozart, "Zephyr" Hubay, "Abendlied" Schumann and "Polonaise" D major by Wieniawski, will comprise the splendid offering. Seats for all the Maud Powell concerts in this city will be ready next Wednesday morning at Sherman, Clay & Co.'s, where complete programs may be obtained. On Friday afternoon Mme, Powell will play in Oakland at Ye Liberty Playhouse, repeating the great program of Thursday night. Seats for this event will be ready Monday morning at Ye Liberty box office.

MAUD ALLAN THE DANCER.

Managers Will L. Greenbaum and Martin Beck announce that in order to prevent speculators securing the best seats for the appearances of Maud Allan, the classic dancer, with her great symphony orchestra, they will open a mail order sale, a method that proved perfectly satisfactory in the Sembrich and Schumann-Heink events, and which is the method adopted by the Metropolitan Opera House in New York City. The entertainments will be given on Tuesday, Thursday and Friday nights, April 5th, 7th, 8th, and Sunday afternoon, April 10th. Seats will be \$2.50 and \$2.00 downstairs and \$2.00, \$1.00 and \$1.00 upstairs. Mail orders will receive prompt attention in the order received if accompanied by check or money order and addressed to Will L. Greenbaum, care of Sherman, Clay & Co., corner Kearney and Sutter streets, San Francisco. Be careful to state for which performance the tickets are desired. The public sale of seats will open Wednesday, March 30th, at Sherman, Clay & Co.'s. Send in your orders at once and be sure of satisfactory seats. In Oakland Maud Allan will appear at Ye Liberty Playhouse on Wednesday night, April 6th, and the same rules will be observed. Address your letter to Ye Liberty Playhouse, Oakland, Cal.

THE RED MILL AT THE SAVOY.—The last performances of "Wine, Woman and Song," with Bonita and her clever company of burlesquers, will take place at the Savoy Theatre this Saturday afternoon and evening, and commencing at the



VERNICE MARTYN,
Of "The Red Mill" Company at the Savoy Theatre.

Sunday matinee "The Red Mill" will begin an engagement

limited to one week.

The Red Mill is one of the best musical offerings of the decade and boasts of a year's run at the Knickerbocker Theater, New York, four months in Boston and two months in Philadelphia. Additional importance obtains through the fact that the play is by those necromancers of stage composition, Henry Blossom and Victor Herbert. In seeking a novel setting for the action Mr. Blossom happily hit upon the country of Holland. The characters in the piece, with one or two exceptions, are all Dutch, and their quaint and brightly colored costumes, exhibited in a framework of whirling windmills and delft decorations, form some novel and pretty stage pictures. The story revolves around the adventures of two smart but financially embarrassed Americans who are "doing' Europe and who become stranged at Katwyk-am-Zee. They try to beat their board bill, but are caught by a stern sheriff. prosecuted by an unrelenting tavern keeper and sentenced by a burly Burgomaster to work out their debt. This they do by acting as a waiter and interpreter. A dainty love story is introduced in the plot which involves the two Americans, a dashing navy officer, a piquant barmaid and a Burgomaster's charming daughter and flirtatious sister. "As the Sun Went Down," a comedy-drama of unusual interest and with that favorite actress, Estha Williams, in the leading role, will follow "The Red Mill" at the Savoy Theater. -34

The Pacific Coast Musical Review desires to announce that Edoardo Lebegott, one of the brilliant musical directors of the Lambarbi Grand Opera Company, has decided to make his home in San Francisco and do his share toward the musical upbuilding of this community. His past experience in the operatic world is of sufficient importance to justify us to publish an extensive biographical sketch in the next issue of this paper.

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MUSIC IN SEATTLE

Seattle, Wash., February 27, 1910.

Last Sunday we were treated to a very interesting concert by the Symphony Society. The chief attractions were a child of nine, a pianiste, and a cellist.

As a prominent writer gave: The Mozart concertos sound easy, but more century of development of the piano must be considered. In Mozart's time the finest instrument was a weak mechanical contrivance compared with the concert grand of today. In the Mozart concertos the solo instrument is not submerged in Orchestra, but, in a sense, is separate and apart from the orchestra. The simple, unadorned, graceful melodies are not as easy to understand as they appear in the scores. With a musical understanding, however, they work out in perfect sequence and tonal balance. In 1887 Jose Hoffman, then ten years old, came to America and electrified musical audiences in the East, but Hoffman appeared as a prodigy at the age of six, so he had been playing before critics, among whom were the greatest in the world, for four years. Violet Bourne yesterday duplicated the astonishing feat of Hoffman when he electrified Rubinstein. If she had done this in one of the European centers she would be as famous this morning as Hoffman was the day after his debut at Berlin.

Positive genius is the heritage of a child who can play as this babe played. Aside from accuracy that was marvelous there was understanding that electrified. Small for her age she was barely able to reach the pedals, but despite this her work was unmarred, clean and effective. In the "Romanza, the second movement, the melody moved smoothly and with the quiet content and dignity that characterizes it. Her simple confidence in her own powers the child carried with perfect It was supreme and convincing. That she could artlessness. make a mistake, come in off the beat or play a false note did not occur to her. Her appearance and her manner were free from any hint of affectation. She does not know evidently that she is a prodigy. She only knew that she knew her part. and she did it. The rondo was taken at the proper tempo. and the whole performance came to a close with the audience and orchestra breathless with excitement. She played the entire work from memory, was twice recalled, and gave Liszt's Second Rhapsody and Paderewski's Minuet, both without

In addition to the concerto and the child's two encores the orchestral selections were the melodious overture to "Stradella" (Flotow), "Heart Wounds" and "To Spring" for strings della" (Flotow), "Heart Wounds" and "To Spring for Strings (Grieg), "Morning Journals' waltzes (Strauss), "Kol Nüdre"; Hebrew melody arranged for 'cello solo by Max Bruch, solo by Mr. Steindel; "Festival Dance" and, "Waltz of Hours" and "Czardas," from Coppelia (Delibes, with Elgar's "Salut d'Amour," "Anitra's Dance," from the "Peer Gynt" suite by Grieg and Saint-Saens' "The Swan," a 'cello solo, as encores.

Mr. Steindel appeared to advantage in his solos, playing with good tone and delightful intonation.

Mr. Hadley's readings were marked by compelling vividness and sympathy.

The musicale of Dr. and Mrs. M. A. Lazarus given Wednesday evening in honor of their brother, Dr. Louis Lazarus, of Boston, was one of the interesting musical social events of the week. Yellow shaded candles and daffodlis, with ferns and groups of evergreen and huckleberry, gave the color scheme to a beautiful house decoration. Mrs. Lazarus, having several vocal numbers on the program, was replaced as hostess in receiving the guests by Mrs. G. M. Carney and Mrs. James Hamilton Howe, while in the dining room later Misses Stella Mason and Carrie Welliver graciously served. Among the guests were Dr. and Mrs. M. Sturgis, Dr. and Mrs. E. M. Carney, Dr. W. F. Cunningham, Dr. M. Park, Mr. and Mrs. O. H. Carpenter and others.

All the numbers on the program were given by request. It was as follows: "Rejoice Greatly" (Handel) Mrs. M. A. Lazarus; (a) Melody in F (Rubinstein), (b) "Murmuring Zephyrs" (Jensen), James Hamilton Howe; (a) "Break, Break, Zephyrs" (Jensen), James Hamilton Howe; (a) "Break, Break, Break" (Alwyn), (b) "The Year's at the Spring" (Mrs. H. H. Beach), Mrs. M. A. Lazarus; (a) "Autumn" (Howe), (b) "Song Without Words" (Mendelssohn), James Hamilton Howe: "Infammatus" (Rossini), "Erlkoenig" (Schubert), Mrs. M. A. Lazarus. By special request Mrs. Lazarus also gave "Hear Ye, Israel.'

Mr. and Mrs. Charles D. Stimson gave a musicale on Thursday evening at their home on Minor avenue

The third organ recital at St. Paul's Episcopal church, Queen Anne avenue and Roy street, will take place today at 4 p. m. The program which follows will be given by the organist, A. H. Fisher, assisted by Miss Marguerite Fry, soprano, and Miss Frances Fisher, violinist: Triumphal March from "Naaman" (Sir Michael Costa), "Thousands of Sins Oppress me" (Mercadante), Miss Fry; Prayer and Cradle Song (Alex. Guilmant), (a) Sarabande (C. Saint-Saens), (b) Pastorale (I. V. Flagler), Romance from Second Concerto (Wieniawski), Miss Fisher, "The Answer" (W. Wolstenholme), "Sun of My Soul" (Gaul), Miss Fry, Offsetzie is D. Misse, (St. Costle, V. C. (Morte)), "Sun of My Soul" (Gaul), Miss Fry, Offsetzie is D. Misse, (St. Costle, V. C. (Morte)), "Sun of My Soul" (Gaul), Misse Fry, Offsetzie is D. Misse, (St. Costle, V. C. (Morte)), "Sun of My Soul" (Gaul), "Sun of My Soul" Miss Fry; Offertoire in D Minor (St. Cecile, No. 3), (Edouard

The third Causerie Musicale will take place on Wednesday at the residence of Mrs. Leary, 1561 Tenth avenue north, at

at the residence of Mrs. Leary, 1561 Tenth avenue north, at 10:30 a. m. Subject will be "American Composers of Today." Added interest is given to the recital by the fact that Mr. Henry Hadley, director of the Symphony Orchestra, will accompany his own songs at the piano.
Following is the program: "As the Gloaming Shadows Creep," text and music by MacDowell; "Before the Dawn" (Chadwick); "O Swallow, Swallow, Flying South" (Foote); "Tm Wearing Awa!" (Foote); "Ah, Love but a Day" (Beach); "The Night has a Thousand Eyes" (Smith); Slumber Song (Smith); "The Nightingale Has a Lyre of Gold" (Whelpley); "The Flower Rain" (Schneider); Boat Song (H. Ware); "O Hermit! O Veery" (H. Halley).

The Opera Study Class will meet at the home of Mrs. J. D. Butler, 628 Twelfth avenue north, this evening. The opera to be interpreted will be "La Boheme." The story of the opera and the life of its composer will be read by Mrs. S. H. Milton Seymour will preside at the piano.

Maud Powell is a mistress of her chosen profession and stands today a dazzling shining light among the greatest violinists of the present age, a musician of unquestionable ability and foremost in interpretation. She will appear in one

recital at the Moore tonight, assisted by Waldemar Lichowsky.

The program in detail is as follows: Mendelssohn—Concerto E Minor, Cesar Franck—Duo: Sonata, A Major, Mme. Powell and Mr. Liachowsky; (a) Couperin (Early French) La Fleurie, (arranged by Maud Powell); (b) Beethoven—Minuet, (c) Bach—Wilhemj Air (for G string), (d) Chopin—Minute Waltz (arranged by Maud Powell); (e) Sarasate—Spanish Dance, (a) Chopin—Nocturne E Minor, for piano; (b) Moszkowski—Italian Melody, for piano; Wieniawski—Russian Airs.

There are two separate movements on foot to secure a music hall so sadly needed. One is endeavoring to secure a museum, art hall and music hall with studios; the other desires to raise a building containing a music hall, a ballroom and banquet hall, stores, studios, apartments and cafe. a combination, and I should think popular and a paying invest-

JAMES HAMILTON HOWE.

Among those who have made the art of accompaniment an especial study may be regarded as one of the most successful, Miss Augusta Upham of Palo Alto, who has been selected by Mackenzie Gordon as his private accompanist for all his by Markenize Goldon as his private accompanied to all his students. Miss Upham has occupied that enviable position during the last two years and has proved herself so well adapted for this excellent work that Mr. Gordon is lavish in his praise about her. But Miss Upham has not only conquered for herself a most gratifying reputation in private accompaniments, but her public appearances have been equally successful. One of the papers referred to her as an accompaniste who "has made an enviable reputation for herself as pianiste." In her public capacity she has acted as accompaniste for Miss Mary Adele Case, Mrs. Dorothy Goodsell Camm, William Wade Hinshaw, the well known Chicago baritone; Frederick Macmurray, violinist. Mr. Hinshaw is the president of the well known and prosperous Chicago Conservatory of Music and he praised Miss Upham highly for her splendid artistic interpretations. Besides being accompanist for the above named artists, Miss Upham played at the banquet given by the Commonwealth Club at the St. Francis Hotel, San Francisco, last winter and with the Savannah Ensemble Club at Stanford University some time ago. From all this it may be seen that Miss Upham possesses the necessary qualifications as well as experience necessary to accompany an experienced artist or conscientious students. Upham may be addressed at 443 Kipling street, Palo Alto. phone 508 X, or Mr. Gordon's studio, 2832 Jackson street. San Francisco, phone West 457.

Musical Review-

SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE

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MUSICAL CALENDAR

Maud Powell
Maud Allen (with Symphony Orchestra of 45) Apr. 5 (All week)
Burton Holmes TraveloguesApr, 11 (Three weeks)
Zech Orchestra Concert, Novelty TheatreApril 12
Flonzaley Quartet (in Chamber Music) Apr. 17 and 24
Mackenzie Gordon End of April
Antonia Dolores
Dr Wullner, Greek Theatre
Damrosch Symphony Orchestra and Eminent Soloists
_ (At Greek Theatre May 7 and 14.)
Ferrucio Busoni (Pianist)Fall, 1910

THE TRUTH ABOUT THE MERRY WIDOW.



T the urgent request of a number of readers of the Pacific Coast Musical Review the Editor attended a performance of Henry Savage's The Merry Widow at the Columbia Theater one evening last week. The house was entirely sold out, demonstrating the fact that it is very easy

to separate our theater-going public from \$2.00, provided there are sufficient people talking favorably about a theatrical production. When witnessing a unique disregard for a complete artistic and well balanced production of an equally clever bit of composition, we must involuntarily admit that the public is so easily satisfied because it has so rarely an opportunity to attend a great production represented in a manner worthy of its merit. In a city of less population and of less pretentions than San Francisco, such an indifference regarding complete artistic perfection in every part of the production from the humblest actor on the stage to

the sumptuous scenic display and costumes would be promptly designated as provincial. But evidently the theatrical public of San Francisco is willing to suffer from the stain of provincialism, because the average theatrical company which the syndicate consents to bring to the Pacific Coast is so far inferior to Mr. Savage's Merry Widow Company, that the public with a sigh of relief turns to this little bit of oasis in a desolate theatrical desert.

Every intelligent observer will appreciate the fact that the genuine production of a clever comic opera must represent three features. One of these, and if possible a little more important than the rest, is the music and its adequate interpretation. The other is the histrionic part, representing the dialogue and which should emphasize whatever humorous vein runs through the work. The third feature consists of adequate scenery and costumes, which gives the production the picturesqueness of the comic-operatic atmosphere. Of course ordinarily it would be the duty of a theatrical management to present a comic opera in its completeness, that is to say, in a manner that would present these three features quoted above in a thoroughly satisfactory manner. But we might occasionally excuse a little inferiority in either one or the other of these features, if the prices of admission are not sufficiently high to enable the management to expend large sums of money. But The Merry Widow Company which appeared in this city last year and this year taxed the public to such an extent that no excuse on the part of the management can be offered for the disgraceful neglect of the most important of these three features, namely, the adequate interpretation of the music. We are perfectly aware of the fact that there are hundreds of people who were satisfied with the portrayal of Prince Danilo by George Damerel because they considered the clever acting of this graceful young fellow as sufficient recompense for the loss of his voice and for the inadequate interpretation of his songs. We also know that there are hundreds of people who are perfectly satisfied with the lack of dramatic temperament of Mabel Wilber as Sonia and also in the unsatisfactory manner in which she interpreted her songs, because they liked her personality and her exceedingly graceful way of dancing. Of course it would hardly be any use to tell these people, who are so easily satisfied, that it is not sufficient for a manager to present a beautiful work in a manner that satisfies people who are easily pleased. But we are discussing the question as to whether at the maximum price of admission to a theater, a manager acts in good faith with the public if he is neglectful in any way in the thorough artistic presentation of every feature of a performance. We contend that Mr. Savage is insulting the intelligence of the public of the Pacific Coast by sending out a company to present a beautiful work, containing a certain musical importance, and fails to send along a cast that can sing the music. It is all very well for people to become enthusiastic over the looks and actions of two people whose personality exceeds their artistic accomplishments. But the fact still remains that it would be a most gratifying condition of affairs if the theatrical managers would now and then do something for the art culture of the great public of the United States by giving them a performance that would be complete in every detail, and that would not only be gauged upon the basis of financial returns.

We are perfectly aware of the fact that in mentioning at this time the performance of the Merry Widow given

at the Princess Theater by Kolb and Dill, a certain number of Merry Widow enthusiasts will shrug their shoulders and doubt our sanity, but we are here to give our honest conviction of theatrical and musical performances, and we have a perfect right to do so provided we give our reasons for our opinion. Between the prices charged at the Princess Theater as compared with the prices charged at the Columbia Theater, we do not hesitate for an instance to pronounce the performances of Kolb and Dill as being far the better of the two. Taking the three features, we referred to above, as a criterion we find that musically the Kolb and Dill production was better, for both Maud Lillian Berri and Mr. Bronson could at least sing the musical numbers which Miss Wilber and Mr. Damerel were unable to do. Histrionically we find that the comedians of the Princess Theater production succeeded far better in emphasizing the points of humor in their performance, than the comedians of the Columbia Theater production were able to do with theirs. In fact the effect upon the audience at the Princess Theater was such as to arouse uproarious laughter, while at the Columbia Theater it was difficult to hear any outward signs of amusement. Scenically the Kolb and Dill production was certainly more beautiful as to the outward impression and this was especially true of the second act with its magnificent set pieces, which the company at the Columbia Theater did not have. Furthermore, the opening scene of the second act, representing the Marsovian Dance, was more effective at the Princess Theater as to costumes, and the only advantage which the Merry Widow production at the Columbia Theater can boast of, is the fact that Miss Wilber is a more graceful dancer than Miss Berri.

Now we desire to impress our readers with the fact that we are not in any way trying to compare the two performances from their artistic merit as regards the book and music. The performance at the Princess Theater was merely a burlesque upon the performance at the Columbia Theater, and was not as clever a burlesque as the subject matter would justify. But we are speaking merely from the standpoint of the obligation which the management should have toward the public. We find that on one hand a company, which is more than twice as expensive as another, has given really more at an admission price of only half this amount. Now we claim that if Kolb and Dill can give a production which is far superior, musically, scenically and histrionically at one dollar a seat, Mr. Savage and his Merry Widow Company should give performances at least equally as efficient in these three factors, for the admission price of \$2.00 a seat. We understand fully that we are in a small minority in this contention of principle against greed, but we will yet see the time when the American public will refuse to pay \$2.00 for any theatrical production unless it is complete in every particle of its ensemble.

The Zech Orchestra has now definitely decided upon the date of its next concert. The same will be given at the Novelty Theater on Tuesday evening, April 12th. Miss Blanche Morrell will be the violin soloist of the occasion, and inasmuch as she is recognized as an artist of superior faculties, having been a pupil of William F. Zech for quite a long time, her assistance should prove of great artistic merit. The complete program will be as follows: Overture "Rosamunde" (Schubert), Vorspiel "Lohengrin" (Wagner), Violin Solo, Miss Blanche Morrell, "Under the Balcony" for string orchestra with cello obligato by Mr. Tobey (Wuerst), Two Irish Dances (Ansell), "From Foreign Parts" Russian, Italian, German, Spanish, Polish, and Hungarian, (Moszkowski).

A CREDITABLE ADDITION TO OUR MUSICAL CULT.

Edoardo Lebegott, for a Number of Years One of the Directors of the Lambardi Opera Company, Has Decided to Make San Francisco His Home.

The Pacific Coast Musical Review takes pleasure in announcing that Edorado Lebegott, one of the capable musical directors of the Lambardi Opera Company, has decided to make San Francisco his home. Whatever difference of opinion there may have existed regarding the stage management or the character of the prima donnas and other soloists, there was never any difference of opinion regarding the efficiency of the musical directors whom Lambardi has brought here. Even at the last engagement at the Columbia Theater, when the personnel on the stage was very deficient in artistic ensemble, the orchestra and the musical directors were above criticism and this paper, which had many reasons to find fault with part of the production, was ready to acknowledge the efficiency of the orchestra and the directors. One of these directors was Edoardo Lebegott. During the last ten years this splendid musician has travelled throughout the musical world. And although having visited every part of the civilized countries, he found finally San Francisco the most desirable place to spend a few years.

Mr. Lebegott is well known to the people of this town by reason of his being a member of the Lambardi Company during the last three years. His reputation as a musician is, however, not confined to the position of musical director and operatic composer, but he has also achieved a certain amount of fame as a vocal teacher and among his pupils are names well known to the operatic history of the latter-day Italian school. Among his successful pupils who have achieved triumphs upon the Italian Grand Opera stage may be mentioned Isalberti, Parola, Rapisardi, Parvis, Ardito, Adaberto and Adelina Tromben. The latter may be well remembered from the old Tivoli days and it may be of interest to our readers to know that Miss Tromben has lately become Madame Lebegott. It is to be hoped that the

delightful soprano may be heard here in some operatic concert. Those interested in the modern Italian school of operatic singing and in the study of repertoire of the well known Italian operas will hail with delight the advent of a master who by experience as well as adaptation is singularly well fitted to impart accurate and authoritative knowledge in this particular branch of the phase of vocal art. Besides his adaptability as vocal instructor, Mr. Lebegott is a duly accredited graduate from the Milan Conservatory of Music, where he passed a satisfactory examination as an operatic composer. He has already composed two grand operas, one of which ("Red Roses") was given with much success in Parma, and the other ("Semele") will soon receive its initial performance in one of the foremost opera houses in Italy. It is to be hoped that Mr. Lebegott will receive an opportunity to conduct a concert in this city in order to demonstrate his ability in a field outside that of opera. He is German on his father's side and should possess certain qualities not usually sought in Italian masters.

Those eager to embrace an operatic career in Italian opera may find it valuable to know that Mr. Lebegott's father in law is prominently connected with several of the leading opera houses in Italy and is, of course, always on the lookout for new and capable artists. Those who have hitherto believed that the Italian method of singing could only be acquired in Italy and who for this reason have been unjustly suspicious of anyone who taught such Italian method and who was not an Italian have now no more cause to go to Italy when one, absolutely master of that school, is making his home in California. Mr. Lebegott speaks English, French, German, Italian and Spanish, which linguistic fluency makes him singularly adapted as a competent vocal instructor. We may well say that his advent in this city fills a niche which has hitherto been vacant in this community, namely, the niche of the study of the pure Italian operatic repertoire by an artist of wide experience and unquestioned authority.

MAUD ALLAN, THE REIGNING QUEEN OF DANCE.

For years we have been reading of the great interpretative powers of the new school of dancing and the revival of the Greeks' mode of the art. In Europe the leading cities have done honor to its leading exponents, such as Isadora Duncan, Loie Fuller, Ruth St. Denis, but more than all to Miss Maud Allan, the young San Francisco girl whom such notables as the King and Queen of England, the Czar of Russia, Prince and Princess of Wales, have praised and showered favors on. At last we are to witness the beauty of the art for ourselves.

Of course in ancient times, according to history and even to the "Old Testament," the feats of all kinds were celebrated by means of the dance. The religious festivals in the temples, the return of the warriors, whether in victory or defeat, the

wedding of a maiden, etc., were all symbolized by means of the dance and in this country, at almost our very doors, we have the native Indian with his "war dance," "medicine dance," "harvest dance," etc., and the movements seem to express even

more than the music.

An eminent London critic wrote of Miss Allan: "If a deaf person were to watch Miss Allan's beautiful work, they could readily understand the character and beauty of the music, even though they could not hear a note. She is the perfection of art in pantomimic gesture." Assisted by her specially organized symphony orchestra of forty-five players, Miss Allan will interpret for us such works as Grieg's "Peer Gynt Suite," Schumann's "Papillons," Rubinstein's "Valse Caprice," Chopin's "Funeral March" and many other classics, including Richard Strauss' "Vision of Salome," at the Garrick Theater on Tuesday, Thursday and Friday nights, April 5th, 7th and 8th, and Sunday afternoon, April 10th. Seats will be ready next Thursday at Sherman, Clay & Co.'s and the prices will be \$2.50 and \$2.00 on the lower floor, and \$2.00, \$1.50 and \$1.00 on the upper floor. Mail orders must be accompanied by check or money order payable to Will L. Greenbaum.

On Wednesday night, April 6th, Miss Allan and her orchestra will appear in Oakland at Ye Liberty Playhouse, where seat

sale opens at the same time as in San Francisco.

--THE BURTON HOLMES TRAVELOGUES.

Last season after the successful course of Burton Holmes Travelogues delivered by the eminent actor, Wright Kramer, for many years the companion of Mr. Holmes on his journeys, was completed in this city, Mr. Holmes, Mr. Kramer and their artists sailed for the Far East on a trip around the world. The result is a series of five Travelogues of the greatest interest and illustrated with some wonderfully colored views and thousands of feet of motion pictures. The subjects will be "Our Own Hawai," a country which Mr. Holmes visited eleven years before and consequently can tell us about the changes since the land has become "ours"; "The New Japan of Today," with its trolley cars, electric lights and rapid firing guns, etc The Old Japan of the "Samurai and Geisha," which is rapidly disappearing, unless one travels into the interior to see it "Java," a country of which too little is known and which deserves the title "The Eden of the East Indies," and "More About Paris," the latter being in no way a repetition of last season's "Paris the Magnificent," but in fact just what the title says, "More About Paris."

Three courses will be given at the Garrick Theater, Course A being for those desiring to attend on Monday and Thursday nights, Course B for those finding Tuesday and Friday nights more convenient, and Course C for those desiring to attend matinees on Wednesdays and Saturdays after school hours. The prices for the entire course are most moderate, \$2.00, \$3.00 and \$4.00 being the rates for the course of five. These tickets will be on sale Monday, April 4th, at Sherman, Clay & Co.'s. Seats for single events will be ready Thursday, April 7th.

In Oakland a course will be given at Ye Liberty Playhouse

on Tuesday and Friday afternoons at 3:30; the price of seats being the same as in the city and dates of sale also identical. To make this journey around the world by means of these pictures is the very next thing to making it in person, and it it is not half so tiresome and costs but a trifle. ---

MAUD POWELL'S CONCERTS.

Maud Powell, the foremost American woman in the world of music and one of the greatest living violinists, will make her first appearance in San Francisco at the Garrick Theater this Sunday afternoon at 2:30. For many years this artist has been a welcome visitor to the greatest music centers of the world and she has appeared as soloist with the great symphony orchestras of Paris, Berlin, London, Leipsic, etc., and this year has had the unusual honor of playing twice with the New York Philharmonic Orchestra under Mahler. There is no use trying to describe the power and beauty of Maud Powell's playing. She is in a class by herself and Will L. Greenbaum is confident that a wildly delighted audience will leave the Garrick Sunday afternoon and enthusiastically tell their friends not to miss Maud Powell. Assisting the artist will appear Waldemar Liachowsky, the Russian pianist, for several years the accom-panist for Mischa Elman on his European tours. Here is the program for the opening concert:

	est movement)	
Duo for piano and vi	olin, A Major	Schubert
(a) Prelude B Mino:		Bach
(b) Menuett		Beethoven
(d) Spanish Dance		Sarasate
"Faust Fantasie"		Wieniawski

The second concert will be given next Thursday night, March The second concert will be given next Thursday night, March 31st, when another brilliant program, including Caesar Franck's "Sonata" for violin and piano, Tartini's "Devil's Trill" and Vieuxtemp's "Concerto" No. 4 will be given and a special farewell program is promised for Sunday afternoon, April 3d. Seats are on sale at Sherman, Clay & Co.'s, corner of Kearny and Sutter. Next Friday afternoon, April 1st, Maud Powell will play at Ye Liberty Playhouse in Oakland.

RETURN OF TILLY KOENEN.

Those people of San Francisco and the bay cities who did not hear Tilly Koenen during her recent recitals are to be given another opportunity to enjoy the art of the great Holland contralto. Miss Koenen is now scoring a series of triumphs in the northwest. She will return to San Francisco under the management of Fitpatrick & Norwood and will be heard in recital here on the afternoon of Sunday, April 3d, at Christian Science Hall, corner of Scott and Sacramento streets. The program will be a remarkable one. It will in-clude German, Italian, Dutch and English songs. The fourth part will be dedicated to those vivid compositions of Strauss and Hugo Wolf, the interpretation of which Miss Koenen has no superior and few equals.

There will be a group of the Catherina van Rennes Dutch nursery songs, including the "Song of the Dolls." That delightful mother's lullaby, "Baby," which the Dutch contralto was obliged to repeat at her first concert in San Francisco, will again be sung. Handel's majestic "Furibono Spira II Vento" and Tosti's Ave Maria "Ridonami La Calma" will be among the gems in part two of the extensive program. Seldom has any artist, and none so unheralded as Tilly Koenen, so gripped the hearts of those who heard her as did this wondrous-voiced woman in the space of a single week. Little more than a handful of people greeted her at her first concert here. At the third concert the audience had increased threefold. It will not be surprising if Christian Science Hall is filled with her admirers and those who have not yet experienced the pleasure of her great art when she again returns to San Francisco. Bernard Tabbernal will again be the

to San Francisco. Bernard Tabbernal will again be the accompanist. Miss Koenen's return program follows:

1.—Dem Unendlichen (Schubert), Die Krahe (Schubert), Sapplische Ode (Brahms). Webe so willst du Brahms).

2.—La Grahms (Brahms). Webe so willst du Brahms (Brahms).

3.—State of Brahms (Brahms).

3.—La Grahms (Tosti), Furibondo spira il vento (Handel).

3.—State of Brahms (Landon Ronald), Baby (Mallinson), Kyjk zoo'n lustie spannetie. Poppengedoe, Een Dansje (three Dutch Children Songs) (Catherina van Rennes).

4.—Wiegenlied (Richard Strauss). Die Zigeumerin (Hugo Wolf), Er ist's (Hugo Wolf).

The sale of seats will open at the new Kohler & Chase Music Store, Wednesday morning, March 30th.

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---ORPHEUM.

The Orpheum announcements for next week will be found worthy of the most careful perusal and captious indeed must be the individual who does not readily acknowledge the extraordinary excellence and novelty of the coming program. Petite Gosse," which is to be presented for the first time in this city, is the newest form of character pantomimic dance, taking the place of the famous Apache Dance, which was the rage of Europe for several years. It is given in two scenes; the first an exterior in the Paris Latin Quarter in the Montmartre district, and the second the interior of a drinking place in that locality. The characters belong to the so-called "underworld" of Paris and their pantomime illustrates a story of love, hatred and conspiracy. The principle role of "La Gosse" is performed by Mlle. M. Corio, who created the Apache Dance

in Paris, London and New York. Stelling and Revell are celebrated horizontal bar experts stering and reveri are telephated norizontal bar experts whose twists and turns are remarkable and whose "knock-about" comedy is sure to prove highly diverting. "Max Witt's Girls From Melody Lane," who are also new to us, are a quartette of attractive song birds. Nonette is the nom de theatre of a sweet young musician who was formerly the special featof a sweet young musican wno was formerly the special reactive with "The Vassar Girls," She will introduce selections on the violin and vocal numbers. "His Last Appearance," an original dramatic sketch, will be presented for the first time here by Walter McCullough, Ralph Evans Smith and Grenville James. Next week will terminate the engagements of Berg's Six Merry Girls and Avery and Hart. It, will also, more's the pity, be the last of that famous prima donna, Madame Morichini, who has taken the town by storm with her splendid vocalization. She will be heard in an entirely new repertoire. -11

Miss Margaret Goetz will sing for the Amphion Club in San Diego some time next month. This will be the distinguished singer's third engagement with that organization.

MUSIC IN SACRAMENTO

Sacramento, March 10, 1910.

The past month has brought us youthful talent. The Saturday Club presented Antonio de Grassi on February 15th and last night Myrtle Elvyn. The program of the former consisted of: Beethoven—Sonata No. 5 (op. 24). Pergolesi—Aria, De Grassi—Chant sans paroles, Im Traume; Handel—Bourree, Glazounow—Concerto A minor, De Angeles—Andante religioso, Tschaikowsky—Melodie, Scherzo; Dvorag—Humoreske, Bizet-Sarasate—Carmen fantasie. A number of encores added to the enjoyment of the evening. The novelty, the Glazounow Concerto, proved very musical and interesting.

Mr. de Grassi was well supported by Frederick Maurer, whose work is always appreciated here. De Grassi made a decided success. Style, technic and the modest bearing and total absence from affection won him admiration from the

As to the Elvyn recital, one is a little puzzled. she is little more than that in years, tall and divinely fair, is so attractive that it is difficult to concentrate upon the program. There is almost a superabundance of vitality in her work. She gave much pleasure personally and musically and all hope to hear her again and feel that the years will teach her to control the wonderful virility of her work and allow the romance and delicacy which are now scarcely in evidence to develop. Her program was the opening one of the San Francisco engagement—rather heavy and leaning a little too much in the direction which she seems to revel in, brilliancy. The Schumann Etudes Symphoniques was the most finished of the numbers given. Of the novelties Debussy's Prelude was uninteresting and the Erich Wolff number contrasted strongly with it with its pretty melody. One is so grateful for anything modern that possesses "a tune." The program was: Bach-Liszt—Prelude and Fugue; Schumann—Etudes Symphoniques; Mendelssohn-Rondo Capricioso, Spinning Song; Choniques; Mendeissoni—Rondo Capiteloso, Spining Sons, Supin—Ballade A flat, Nocturne No. 2 (op. 15), Polonaise (op. 53); DeBussy—Prelude; Donizetti-Leschetizky—Sextet (Lucia); Schubert-Liszt—Hark, Hark, the Lark, Erlking; Wolff—Liebesnovelle; Liszt—Legende (St. Francis walking on the waters), Rhapsodie hongroise No. 12. To this were added Chopin—Butterfly, Dvorak—Humoresque, and a left hand study which I believe is by Scriabine, who is also one of the few musical writers.

The McNeill Club gave its second concert of its nineteenth season on March 8th. The program follows: Up and Away (Spence); Hymn to Night (Beethoven), with piano and organ; Sword of Ferrara (Bullard); The Sunrise Call (Carlos Troyer), Mrs. Longbotham; Break, Break, Break (Brewer), with piano and organ; The Dewdrops Fall (Spicker), tenor solo, quartet and club; Hark, the Trumpet Calleth (Buck); Recitative and cout; mark the Trumpet Calleth (Buck); Recitative and Romanza—Non Torno (Tito Mattei), Mrs. Longbotham; Allan Water (Button); The Lost Chord (Sullivan), with piano and organ; The Star Spangled Banner, club and audience. Director, Robert Lloyd; accompanist, Zuelettia Geery; organist, Lizzie Griffin.

Mr. Lloyd, the untiring director, must feel proud of the result of his work. The attack and ensemble show improvement at each concert. Mr. Lloyd is showing unsual versatility Besides the club and his class work, he has given a series of lectures on voice production and edits the music column of the Sacramento Weekly, writing good, strong, broad and intensely human criticisms besides contributing articles on musical subjects to its columns. To return to the concert, however. The program chosen contained too many lesser lights and the two numbers which the audience wanted to hear again were the Beethoven and Sullivan ones. The soloist hear again were the Beethoven and Sullivan ones. of the evening, Mrs. Walter Longbotham, who possesses a rich contralto, gave her numbers with much dramatic style and had to repeat the Indian song, and after the Mattei number gave the Mayourneen of Arthur Foote.

The Saturday Club gave two special programs this month, one devoted to American composers, the other called a Centenary Day, devoted to the works of Chopin, Costa, Felician David and Kucken, all born in 1810. The program was a little incongruous but interesting. The feeling was strong that Chopin has written for all times, the others for their time.

American Day program was: Program analysis—Mrs. Louise Gavigan; Piano—The Eagle, op. 32, No. 1, (Tennyson), Shadow Dance, op. 39, No. 6, (Edward MacDowell); Songs—Your Tender Voice Lulls Me to Rest (violin obligato, Mrs.

Edward Wahl) (Caro Roma), Spring Song, op. 10, No. 2 (Oscar Weil), Miss Florine Wenzel; Piano—Idyl in B flat, op. 28, No. 4 (Goethe), Dance of the Dryads, op. 19 (Edward MacDowell), Miss Edna Barnes; Song-Sunset (Sidney Lanier), (Dudley Buck), Miss Edna Zimmermann; Piano—Polonaise, op. 46 No. 1, (Edward MacDowell), Miss Hazel Pritchard; Song—The Moaning of the Sea (Sea Songs), (Caro Roma), Madame Caro Moaning of the Sea (Sea Songs), (Caro Roma), Madame Caro Roma; Organ—Pastorale (Arthur Foote), Miss Ruth Pepper; Song—The Dream-Maker Man (Ethelbert Nevin), Miss Bernice Smith; Plano—Polonaise in D flat, op. 11 (J. H. Hahn), Mr. George Anderson; Songs—The Lost Child (Arthur Shepherd), Requiescat (He sleeps) (Katherine Ruth Heyman), (Arthur Farwell), Mrs. J. N. Wilson; Piano—The March Wind, op. 46, No. 10, A Memory, op. 31, No. 3 (Edward MacDowell), Miss Florence Linthicum; Songs—Danza (George W. Chadwick), Aches of Rose (Arthur Foota), Mrs. Charles Mering. wick), Ashes of Roses (Arthur Foote), Mrs. Charles Mering; Piano—Petites cloches dans la brume (Little Bells in the Fog), op. 5, No. 1 (Francis Hendricks), Mrs. Eugene H. Pitts; Melodrame-The Lady of Shalott (Tennyson), (Albert I. Elkus), Miss Alice Colman, Mrs. Albert I. Elkus.

The Centenary program follows: Program analysis—Miss Emilie Connelly; Piano—Preludes, op. 28, Nos. 1 and 10, (Chopin), Miss Edith Hammer; Song—Goodnight, Farewell (Kucken), Mrs. Pobert Lloyd; Vocal duet—Barcarolle (Kucken), Mrs. John Madden, Mrs. B. F. Howard; Song—Barcarolle (Lalla Rookh) (David), Miss Lillian Nelson; Piano—Preludes, op. 28, Nos. 4 and 6, First Impromptu, op. 29, (Chopin), Miss Ruth Pepper; Vocal quartet—Ring out, Wild Bells (Tennyson) (adapted from op. 35), (Chopin), Mr. Frank Ware, Mr. F. H. S. Foale, Mr. Egbert Brown, Mr. Homer Crabb, soprano solo-Mrs. Egbert Brown; Piano—Nocturne, op. 15, No. 2, Valse, and 24 No. 1 (Chopin), Mrs. Albert Elkus; Song—I Will Extol The Centenary program follows: Program analysisop. 34, No. 1, (Chopin), Mrs. Albert Elkus; Song-I Will Extol op. 34, No. 1, (Chopin). Mrs. Albert Elkus; Song—I Will Extol Thee, O Lord (Eli) (Costa), Mrs. T. Frankland; A Chopin Fantasy (Robert Underwood Johnson), Miss Emilie Connelly; Piano accompaniment, Prelude, op. 28, No. 15 (Chopin), Miss Maude Blue; Vocal quartet—No Evil Shall Befall Thee (Eli) (Costa), There's One That I Love Dearly (Volkslied) (Kucken), Mrs. J. A. Moynihan, Mrs. John Madden, Mrs. B. F. Howard, Mrs. Robert Lloyd; Song—The Morning Prayer (Eli) (Costa), Mrs. B. F. Howard; Chorus—Dascus, Triumphal Morgh (Nagnaya), (Costa), sorganos—Mrs. Emma Connersmith March (Naaman) (Costa), sopranos—Mrs. Emma Coppersmith, Mrs. Geo. E. Lester, Mrs. Egbert Brown, Mrs. G. A. Madden, Mrs. J. N. Wilson, Miss Lillian Nelson, tenors—Mr. Richard Mrs. J. N. Wilson, Miss Lillian Nelson, tenors—Mr. Richard Cohn, Mr. Walter Longbotham, Mr. M. J. Desmond, Mr. David Megowan, altos—Mrs. Robert Hawley, Mrs. Frances Moeller, Mrs. J. G. Genshlea, Mrs. Robert Lloyd, Mrs. John Madden, bassos—Mr. Jos. G. Benshlea, Mr. C. M. Phinney, Mr. H. S. McIntire, Mr. Egbert Brown; Mr. Robert Lloyd, director; Miss Lizzie M. Griffin, organist.

MRS. ALBERT ELKUS.

BUSONI'S EASTERN TRIUMPHS.

If one may judge from the criticisms now appearing in the eastern journals, the triumphs of Ferruccio Busoni, the dis-tinguished Italian piano virtuoso, have not been equaled since the advent of Paderewski to this country twenty years ago. Extraordinary demonstrations have greeted this gifted Italian throughout the entire east. At the close of the present season Busoni will sail for Germany, where one of his new operas is to be produced in the fall. He will return to America in December and will be heard in San Francisco during the early part of 1911. His western tour will be under the direction of Fitzpatrick & Norwood.

Emmet Pendleton, a pupil of Hugo Mansfeldt, is accomplishing some very praiseworthy results in Northern California. He is the first pianist of any decided ability to give a series of recitals in that section of the state and has, at times, extended his concert field as far north as Klamath Falls, Oregon. The press in the Northern California territory has had many nice things to say about this soloist. In the Sisson Headlight we read:

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"Mr. Pendleton is a young man and his ability to play the piano is superior to that of a great many performers twice his age and much more varied experience." Says the "Senti-nel" of Red Bluff, Mr. Pendleton's home town: "The feeling he puts into his music has the touch and soul of the artist. The programs given by the young planist have been of an unusual heavy character. Such numbers as The Pathetic Sonata of Beethoven, the Holberg Suite, by Grieg, Eight Preludes of Chopin and the Liszt Rigoletto are given preference. That the audiences are well pleased is evidenced by the fact that return engagements are in demand apropos of which Mr. Pendleton is now arranging a spring tour which will include a dozen of the towns of Northern California.

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We take pleasure in publishing the following announcement issued by Miss Margaret Goetz of Los Angeles:

issued by Miss Margaret Goetz of Los Angeles:

A Repertoire Class for the study of Song Chassies conducted by Miss Margaret Goetz, with the co-operation of Archibald Sessions, planist, will meet at Blanchard Hall Building every Tucsday at 5 p. m. sharp. In this class a biographical, historical and interpretative study will be made of Schubert, Schuman, Franz, Brahms, Grieg, Tschaikowsky, Strauss, Wolf and the other eminent composers, German, French, Italian, English and American. To keep up with the new songs of merit, and the other eminent composers, German, French, Italian, English and American. To keep up with the new songs of merit, and this class will be of great service to students and lovers of song, especially such as can appreciate but cannot play and sing them at sight for themselves. The songs will be taken up by the class in English and in unison, with solo performance from some who are accustomed to interpret this class of music. The way is thus prepared for intelligent study of the music by not, and better prepares them to enjoy concerts and recitals given by great visiting artists. The Miller Songs of Schubert will be taken up at the first meeting. The Class will meet every Tucsday afternoon at 4 o'clock sharp, in Music Hall, Blanchard Building, 232 South Hill street, beginning Tucsday, March 15th. Term of ten weeks, \$5.00 in advance.

The above class is the outgrowth of students and concert

The above class is the outgrowth of students and concert goers' needs which Miss Goetz has carried out successfully in New York during many seasons. At the first meeting there was represented a very gratifying list of members, including music teachers as well as music lovers. This class expects to be of particular advantage to people who vainly endeavor to create order out of the chaos of the translated song texts at the big concerts, by acquainting all members with the song literature of all the great artists who come to this coast, before their appearance here.

The Ferris Hartman Company presented during the week, beginning with Sunday matinee, March 20th, the exceedingly funny musical comedy "The Office Boy." Ferris Hartman was, as usual, very successful with this title role and Edith Mason. Thomas Persse, Walter de Leon, Harold Reeves, and the other Thomas Persse, watter de Leon, Haroid Reeves, and the other members of the company proved themselves strong supports to the ever popular comedian. Following "The Office Boy" the Hartman Company will revert to their policy announced earlier in the season of from time to time presenting a grand opera at the regular scale of Hartman prices. The opera to be presented will be "Carmen," for which purpose Mr. Hartman has been been considered the considered that the continuous control of the brought Georgiana Strauss from New York especially for this production. Miss Strauss is a dramatic soprano of exceptional ability and until recently a member of the Savage Opera forces and the International Grand Opera Company. In "Carmen" Thomas Persse will be heard in the role of Don Jose, Ferris Hartman will play Morales, Edith Mason will sing Michaela and Harold Reeves, the new baritone, will sing the role of Escamillo. This will be the most pretentious offering ever attempted on any stage at popular prices.

The radiantly beautiful Myrtle Elvyn gave a piano recital to a medium sized audience at Simpson Auditorium, Tuesday evening. The young woman is equipped with everything necessary to a great pianist| From her earliest childhood she has played, having had the guidance of Carl Wolfsohn until, at his advice, she went to Godowsky, with whom she studied for five years. Again was brought to mind that a method—so called—is not possible to label after the work is completed, for Myrtle Elvyn reminded me strongly of Evelyn Stuart, the young English pianist, who was a pupil of Leschetizky several years. Miss Elvyn has technique in abundance—it is apparently unlimited—yet she does not thrust it at you, but plays her difficult programs free from mannerism, with diversified tone, splendid rhythm, and genuine musical feeling. discloses the marks of much playing or showy programs, but it interests tremendously for even though the circumstances of her tour seemingly demand this styleof playing, rather than programs of more serious things, never does the player lose refinement or legitimate musicianship. Miss Elvyn would be a welcome soloist at the symphony concerts next season.

[The Los Angeles letter arrived too late for this week's issue. It will appear next week .-- Ed.]



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THE HOTHER WISMER CONCERT.

The concert given by Hother Wismer at Century Club Hall proved to be one of the most interesting local musical events of the season. Mr. Wismer is one of the few artists residing here who takes a certain pride in the introduction of new works by modern composers. At the last concert Mr. Wismer works by modern composers. At the last concert Mr. Wismer did not only pay his respects to foreign composers but he also extended the courtesy of a public performance to a new work entitled "Midwinter Idyl" by Edward F. Schneider, a California composer, who wrote last year's Midsummer Jinks of the Bohemian Club. This work is particularly characteristic of Mr. Schneider's romantic style in which the above ramed links see well shounded. Mr. Wismon, within named Jinks so well abounded. Mr. Wismer gave this work a very effective reading and it was possible to detect from his performance the poetic beauty of this conception. Peasant Dance by Neils W. Gade proved to be a construction of rather technical and rhythmical importance than being noteworthy by reason of its originality of musical ideas. first group concluded with Max Reger's Sonata, op. 42, in D minor. At this stage of the program Mr. Wismer was in too nervous a condition to be judged fairly in regard to the adequate interpretation of this ponderous and severe work, but it is, however, possible to recognize in this work the preponderance of the modern heavy style of composition with its severe theoretical treatment as against the melodic and flexible beauty of the work of the old masters. We cannot say that Mr. Reger's work gains in comparison with the work of the established classics.

The second group on the program consisted of songs by Gade, Brahms and Schubert, sung with a great deal of taste and artistic care and musicianly judgment by Mrs. Matilde Wismer. This group was followed by Beethoven's delightful trio in C Minor, op. 9, No. 3. This exceedingly beautiful composition, representative of the ideal style of chamber music, was performed by Messrs. Wismer, violin, Firestone, viola, and Lada, cello. It was the most enjoyable and most satisfactory performance of the evening. The three players seemed to be in thorough accord with each other and solved the musical problems of the composition with singular unity of pur-pose. The enthusiastic applause that greeted the conclusion of every movement was sufficient to demonstrate the happy temper of the audience. The program concluded with Carl Goldmark's violin concerto, op. 28, in A Minor. This exceed-ingly difficult and intricate work was executed by Mr. Wismer in a brilliant manner. Technically the soloist overcame the biggest difficulties and musically especially as far as it con-cerned the andante movement Mr. Wismer gave complete satisfaction. The event may well be pronounced as one of the most gratifying musical events of the local season.

MAUD POWELL ONE OF THE GREATEST VIOLINISTS.

When Fritz Kreisler was here Manager Will Greenbaum remarked to him that Maud Powell would be the next violinist to play here, whereat Kreisler said, "and you can truthfully tell the public that she is one of the world's great artists." Although Maud Powell has appeared in almost every country on the globe and in nearly every important city, this will be her first appearance in San Francisco, for it happened that on her previous visit to California our local impresario had his time filled with other attractions and she did not care to appear under other management. Mme. Powell will play three great programs at the Garrick Theatre, the dates being Easter Sunday, March 27th, Thursday night, March 31st, and Sunday afternoon, April 3d. In addition to playing some of the standard concertos and masterpieces for the violin the artist will play some of the rarely heard sonatas for piano and violin with the assistance of Waldemar Liachowsky, a Russian pianist, who came to this country with Mischa Elman. Mme. Powell will play in Oakland at Ye Liberty Playhouse on Friday afternoon, April 1st.

We note that during the engagement of McIntyre and Heath and also of Robert Edeson the prices at the Van Ness Theatre have been reduced to \$1.50. The fact that the management of that theatre used to charge \$2 for similar performances has been the main reason for our antagonism toward that theatre. Now that the price has been lowered to a reasonable figure we have nothing more against that theatre and if the same is done at the Columbia, when productions of a less high grade are presented, we have no grievance against the management notwithstanding any personal objections we might have against the press agent with his impudent arrogance or one of the proprietors with his inexcusable conceit. This paper is published for the benefit of the public and we consider \$1.50 ample for the class of plays presented at these theatres. We are very glad to hear that Selby Oppen-



HOTHER WISMER

The Musicianly Violinist Who Appeared in a Successful Concert at Century Hall Last Week.

heimer is now in charge of the box office and general management of the Van Ness Theatre and wish him all possible success. He is a very bright young man who understands the theatrical business and who will execute the plans of his superiors in a faithful and loyal manner. Just to show that we are absolutely just and impartial we desire to commend the action of the management of the Van Ness in establishing a scale of prices within the proper limits of the productions presented there.

A very delightful musicale was given at the studio of Prof. Hermann Genss, 2312 Clay street, on Thursday, March 10th. The program was as follows: Sonata for Piano in D (Haydn), Miss Helen Hall; Winterlied for Contralto (Mendelssohn), Miss Hazel Harris; Rondo G Major (Beethoven), Miss Laura Baker; Arie for Bass from "The Magic Flute" (Mozart), Mr. Roy Stewart; Two Etudes for Piano—Guirlandes, Divertissement—(Godard), Miss Elsie Howell; Die junge Nonne, Heidenroslein, Der Tod und das Madchen (Schubert), Im Herbst (Franz), Miss Grace Brown; Tarantella "Venezia e Napoli" (Liszt), Miss Mildred Turner; "Einkehr" Duet for Soprano (Liszt), Miss Mildred Turner; "Einkehr" Duet for Soprano and Alto (Hildach), Misses Hazel and Myrtle Wood; "Sei mir gegrusst," "By the Sea," "Serenade" (Schubert), Mr. Charles Bulotti; Rhapsodie hongroise No. 11 (Liszt), Miss Charlot Hopperstead; Three Spanish Songs (Jensen), Miss Hazel Wood; Nocturne op. 37 No. 2 (Chopin), Nachtgesang op. 8 No. 2 (Genss), Miss Seta Stewart.

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Rehearsals for the Bach Festivals are held every Monday evening at the First Christian Church, corner Dana Street and Bancroft Way, Berkeley; and every Wednesday evening at 818 Grove Street, San Francisco. Rehearsals begin at 7:30. All singers who are interested are invited to apply for membership in the Bach Choir.

Address Miss Lillian D. Clark, Secretary, 1522 Spruce Street, Berkeley. Telephone, Berkeley 3294.

For the convenience of singers living in San Francisco, information concerning details may be obtained at the Pacific Coast Musical Review, Room 802 Kohler & Chase Building, 26 O'Farrell Street. Telephone, Kearny 5454.

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MRS. FAIRWEATHER LECTURES UPON OPERA-The second lecture, entitled "Opera," was given on Monday after-noon by Mrs. Mary Fairweather under the management of Withey & Tuttle at their beautiful studio on Sutter street. It has been over four years since a San Francisco audience has had the extreme pleasure of listening to Mrs. Fairweather, who never fails to inspire even the most phlegmatic of her listeners, and who lifts all so far out of and beyond themselves that they are enabled to gain glimpses of the Mount of Vision where dwells the thought of this wonderful woman. Withey & Tuttle, who are instrumental in giving us always the best and under the most artistic and appropriate setting, have announced Mrs. Fairweather's talk as "Salon Lectures on Modern Thought." The first phase of the subject was "Drama," which was considered the Monday before last and which it was our misfortune to miss. The speaker gave us "Opera" Monday afternoon, which was certainly a feast for the intellect, the emotions and the spiritual part of us which ever hungers and thirsts after Truth. Wagner, Debussy, Charpentier's "Louise" and "Salome" of Richard Strauss were revealed to the audience in their deep physiology—as Mrs. Fairweather expresses it, "Revelation through music of spirit values.

The meaning of "Motif" was made clear in a story which The meaning of "Motif" was made clear in a story which the speaker told of a young man who came to Wagner and wanted to know how to compose an opera. "Get your subject matter or story," said Wagner, "and weave around this your music." Said the young man, "Why, then you have your opera." "No, far from it," said the great master. "After that is done, go into your closet, into the silence, and meditate upon your principle. Whatever is revealed to you there from abstract spiritual truth, that will be your motif," whether it be a single note or more. Wed the motif to the opera and you have the whole complete, but not till then."

In speaking of Debussy's Melisande, Mrs. Fairweather the operation of the complete of th

showed that Melisande did not mean a woman, but stood for the revelation of the spirit part of us which does not fully comprehend nor understand, but only knows that it is born. Dubussy's wonderful motive of Melisande unmistakably reveals this truth. Charpentier's "Louise" is the call of individualism, the surging cry of the partially awakened, which leads perhaps to what the community calls tragedy but which in reality is God manifest. In Salome we have the values of music as the revealing stuff of passion—that which very few of us are "deep enough, broad enough, bad enough, good enough or great enough to understand." Mrs. Fairweather further says that the opera which cries "Souls, abandon yourselves to God" has not yet been written.

These dramatic truths, given by an exceptionally gifted and magnetic woman who is at least fifty years, perhaps a hundred, ahead of her time, cannot fail to awaken sleeping consciousness in every one who attends these lectures. Next Monday the subject is "Novel," and the following Monday, "Forecast." Withey & Tuttle have provided an atmosphere for these bits of drama which is in itself an exquisite stage setting, and Mrs. Fairweather is the artist-actress in the most

difficult of roles-that of the lecturer.

DAISY GOODMAN SHERMAN.

THE LORING CLUB CONCERT-The third concert of the Loring Club's thirty-third season was given last Tuesday even-ing, March 15th, at Christian Science Hall. A large and enthusiastic audience greeted this splendid body of male singers who shared the decided success of the evening with their able director and leader, Mr. Wallace A. Sabin. Mr. Sabin's control over his singers was such as to give the impression of one wonderfully rich, full, modulated organ, so perfect was the blending of the many voices, the harmony in shading and the certainty of attack. There is no phase of music which has more individual charm than that of male voices, well blended and balanced. Their suggestive, haunting tone awakens the primitive in us.

The program opened with a four part song for men's voices, entitled "The Beleaguered" by Arthur S. Sullivan, and was followed by two Swedish Folk Songs, "Vermeland" and "Dear Land of My Fathers." These numbers demonstrated the har-mony existing between director and men, in that every word was heard and sung with just the inflection and modulation This was especially noticeable in Schubert's beaunecessary. tiful, soulful "The Night is Cloudless and Serene" with tenor Mr. J. F. Veaco was the soloist for this number. Veaco has a high tenor voice which soared above the chorus. If his tones were not so throaty at times there would be more music in his voice, which has a promising quality.

The program was graced by the appearance of the Pasmore Trio, who rendered the Tschaikowsky "Trio in A Minor," op. 50. This difficult composition was splendidly played by these young artists, who show an art maturity beyond their years.

Miss Mary Pasmore later contributed a violin solo, "Polonaise Brilliante" by Wieniawski, accompanied by Miss Suzanne Pasmore. Miss Pasmore played with character and grace, of course, and showed a ripeness and warmth which manifest in her playing in the afternoon of the Schumann Quintet with Madame Carenno.

After the "Patriot" by the Loring Club, that exquisite setting of the poem by Weatherly, which should have been heard to be appreciated, so permeated was it with true art and dramatic feeling, Miss Dorothy Pasmore gave a violoncello solo, a "Rondo" by Boccherini. Miss Dorothy threw a great deal of temperament and character into her playing. Her tone is sympathetic and full of appeal, and her playing called forth

the enthusiasm which it deserves

"Lochinvar" of Sir Walter Scott, with musical setting by William G. Hammond, was reserved for the last number by the club. The dramatic reading, the fine discrimination in the club. The dramatic reaging, the first distributions values and the unity which pervaded the former numbers culminated here. The club will have to do some wonderfully fine work to surpass this last concert. Mr. Sabin has given us the finished product of his work. We are delighted to hear that the club will give a concert. in May with the Walter Damrosch Orchestra, when Mr. Sabin's "St. Patrick at Tara" will be heard. Frederick Maurer is the accompanist of the club and was assisted in the concert last Tuesday evening by Mr. W. Fletcher Husband at the organ.

DAISY GOODMAN SHERMAN.

TILLY KOENEN AT HER BEST-The Koenen concerts have been criticized so thoroughly that a review of last Sunday's concert can be at best only an endorsement of what has already been said-that Tilly Koenen is an artist through and through and possesses a contraito voice beautiful and true to its quality throughout the range. There is nothing of the superficial in this woman's art; it is life translated into tone by a master mind. Her intellectual grasp of the song, first as a drama or poem, and then as a tonal message, is nothing short of greatness. She so phrases that the picture is given upon the word; the instrumental part becomes indispensible to the meaning rather than a mere accompaniment, and the whole-word, tone, voice, instrument-becomes one big utter-As an interpreter of Schubert and Hugo Wolf, we believe Koenen to be peerless, for there are no physiological depths she does not penetrate and her technique is equal to the task. In Wolf's "Trunken Mussen Wir Alle Sein" the tone actually reeled and smelt of wine. The audience demanded that the song be repeated.

In the songs of Richard Strauss the contralto was equally at home. She gave to these her own color, passion and tenderness. Wonderful was "Fruehlingsfeier," with its wail of "Adonis! Adonis!" Miss Koenen proves that music can of Adolis: Adolis: Miss Robert Proves that music can express shrieks without shrieking. The English songs were gems. Out of the group, including "Sunbeams" by Landon Ronald, "The Danza" by Chadwick, Humperdinck's "Cradle Song," and "Dame Swallow," "Slow, Horses, Slow," and Walter Morse Rummel's Ectasy it would be hard to speak of any one in particular. The Danza, so familiar to us now, was charming in its languid, subtle, rhythm, weaving around the "dark Creole girl." "Dame Swallow," who "chatters, chatters all day long," was full of naive humor. In "Ecstasy" the pliant tones mounted and "soared to the topmost flight."

Too little praise has been given that modest but wonderful accompanist, Bernard Tabbernal. The glories of a prima donna can never quite keep the accompanist from his own, for there are sure to be present instrumentalists who catch and hold every beautiful, luscious tone and realize and appreciate his values. Bernard Tabbernal fits into this grand ensemble simply because his instrumental conception is no less great than the singer's, else how could he rain down upon us those "Sunbeams" of tone and the "light that comes dropping from the wings of the lark?" Personally we believe that Mr. Tabbernal is as great an accompanist as has been here and not a few of the "Bravos" of last Sunday afternoon were intended for him.

DAISY GOODMAN SHERMAN.

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Oakland, March 21, 1910.

The concert given on last Tuesday evening by Mr. Paul Steindorff, who presented Miss Helen Mesow, the soprano, occurred on the same night as that of the Cecilia Club, which latter claimed my attention by virtue of prior engagement. A musician who heard Miss Mesow's concert writes me as follows:

"Miss Mesow's voice is of a pure lyric quality, not without dramatic qualities, and in all her songs varied in style and epoch, she was extremely intelligent. Her interpretations showed not only coaching of a superior sort, but also a mental grasp unusual in student singers. The voice is constantly true to pitch and the pathetic attributes of it add to the charm of the singing. She will be very valuable, I should judge, as a church singer. I am told she has cultivated quite a remarkable memory and an infallable tonal accuracy, and this I easily believe. Her assistants were excellent, Mr. Steindorff's accompaniments being models of restraint and also of help and support."

The Cecilia Choral Club of one hundred men's and women's voices, Mr. Percy A. R. Dow director, gave a worthy presentation of Coleridge Taylor's somewhat remarkable work, Hiawatha's Departure, last Tuesday evening at the Oakland Unitarian Church. The several difficult choruses were sung with fine tonal balance and keen sense of values generally. Only the most careful training and long association could have so resulted. The cantata cares for two solo voices, soprano

(Mme. Sofia Neustadt), and barytone (Mr. Horatio Cogswell). Mme. Neustadt is known as a singer of much art, and one whose intellectual appreciation of the content of a work is noteworthy. The several solos—one with background of a chorus—alloited to the soprano were therefore in good hands.

Mr. Cogswell has seldom sung with more style and freedom than on this occasion. The very difficult—almost unsingable—intervals sometimes appearing in the barytone solos of the cantata were done with thorough ease. The long solo, "True is all Isgoo Tells Us," received what may truly be termed "an ovation," though I wish I knew a less hackneyed phrase in which the spontaneous applause of the audience might be expressed. A program of part songs preceded the cantata and three solos, by Mme. Neustadt, one the Seclusion of Hugo Wolf, were enjoyed. Miss Cook is the plano accompanist. Miss Fish assisted at the harmonium.

Tomorrow evening, the 22d, at Unity Hall, Berkeley, the Franklin Carter String Quartet will give a concert which promises delightful things. Read the program and prove me right: Quartet No. 19 in G Major (Mozart), Sonata in F Major, violin and piano, (Handel) Franklin Carter and Harvey Loy; Menuet (Beethoven), Scherzo (Tschaikowsky), Dormez Mignonne (Serenade) (Foceaux), Quartet in E flat Major, (Mendelssohn). Mr. Carter himself modestly characterizes it as a "little program." By that same token I am inclined to believe these not too exigent works are to be given a sympathetic and intimate treatment according well with their character and furnishing quite sufficient pleasure for one evening.

The California Composers' night of the Music History Section of the Adelphian Club on last Friday evening attracted an audience of goodly numbers and pleasantly appreciative. The program was as follows: (a) Stay Home My Heart, (b) Thy Remembrance, (c) In the Land of Sunshine (Uda Waldrop), Mr. Ernest Howell McCandish; (a) Revealings (Arthur Fickenscher of Oakland). (b) The Peddler's Call (Elizabeth Westgate), (c) There Has Fallen a Splendid Head (Ad. Locher of San Francisco), Mrs. Della Prior Pierce; (a) Love Laid His Sleepless Head, (b) Death and Life (Gerard Barton), (c) His Lullaby (Carrie Jacobs Bond of Los Angeles), Miss Ruth (Continued on Page 16.)

Of Importance to Pacific Coast Musicians



HE editor of the Pacific Coast Musical Review has begun a complete history of the Pacific Coast from 1850 until 1910, representing sixty years of music in the Far West. While the material of this immense work, which will occupy several large volumes, will be taken chiefly from newspaper files and musical journals published elsewhere, there are a great many items which may be gathered from private sources. Among such items will be

particularly useful concert programs or programs of grand opera seasons. We also like to secure private information from musicians or music lovers who remember musical happenings with any assurance of accuracy and who may thus aid in a worthy musical cause. As far as we have gone up to this time we can assure all musicians that a history of music on the Pacific Coast will be more interesting and entertaining than can be imagined, and as we expect to write this history in an entertaining vein rather than in a dry statistical form, thus blending humor with pathos and human interest, we expect to publish a history of more than mere statistical value. If in the past any musician or music lover has disagreed with us in the editing of this journal or has reason to feel offended at any imaginary or real injury sustained by the editor, or if he thinks that the writer has reason to feel offended at anything he may have done or said, we want to announce publicly at this time that in this work to be published we do not bear any malice and we want EVERYONE represented who has done sufficient meritorious work for this great country which is worthy of immortalization in a big musical history. We have begun this work in all seriousness and will not permit petty personal feelings to interfere with the accuracy of our work. In this spirit we desire to solicit the hearty co-operation of the musical profession in our tedious task.

ALFRED METZGER,

EDITOR PACIFIC COAST MUSICAL REVIEW.

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OTHER STORES: Los Angeles, Sacramento, San Jose, San Diego, Stockton, Phoenix, Ariz.; Reno, Nev.; Portland, Oregon (Continued from Page 14.)

Estelle Weston; (a) Love Is All in All (Frederick Stevenson of Los Angeles), (b) Like as the Heart (Elizabeth Westgate), Mr. S. W. MacLewee; (a) At Dawn, (b) O Flower of All the World (John W. Metcalf), Mrs. Della Prior Pierce; the Melodrama of Hiawatha, by Sadie Knowland Coe; piano, Miss Elizabeth Westgate; reader, Miss Lucile Knowland. Part 1—The Childhood, Youth and Wooing of Hiawatha. Part 2—The Famine and the Death of Minnehaha.

Mr. Waldron's songs all showed a certain distinction and

Mr. Waldrop's songs all showed a certain distinction and were among the choicest offerings. Mr. Fickenscher's Revealings is a lovely lyric, full of sentiment without sentimentality. Mr. Locher's song is beautifully written. Mr. Barton's two unusual compositions awoke many regrets that his career was closed by death. Mr. Stevenson's big song was especially liked, for it is direct and appealing and fits well for a tenor Mr. Metcalf was represented by two of his very latest publications and they will maintain his popularity and gain place in the singer's repertoire

Mrs. Coe's work is a notable one, and Miss Knowland's speaking voice set forth all the beauties of Longfellow's verse. ELIZABETH WESTGATE.

SHORT ITEMS OF INTEREST.

The Cecilia Choral Club, Percy A. R. Dow director, gave its twenty-first concert at the First Methodist Church of San Francisco on Thursday evening, March 17th. Inasmuch as the program was the same as the one given in Oakland on Tuesday evening, March 15th, and reviewed by Miss Elizabeth West-gate in the Oakland department, it is not necessary to go into further details at this time. Suffice it to say that the event was a decidedly successful one in every respect.

The Stockton Choral Club, Percy A. R. Dow director, The Stockton Choral Club, Percy A. R. Dow director, gave the second concert of its fifth season at the Central M. E. Church, Stockton, on Monday evening, March 14th. The occasion proved to be the presentation of Mendelssohn's well-known oratorio "Eligha," and the soloists were: Mrs. Bertha Wagner Housken, soprano, Mrs. John Reggio, contralto, Charles F. Bulotti, tenor and James E. Ziegler, baritone. Edgar Bayliss presided at the organ. The event was a most successful one and every member of the large audience in attendance was laying in praise of the ambitious enterprise. Mr. Dow is was lavish in praise of the ambitious enterprise. Mr. Dow is entitled to great credit for the patience and musicianship displayed in the preparation for this magnificent work. Mr. Bulotti made an especially fine impression.

The pupils of Otto Rauhut gave a violin recital at Century The pupils of Otto Raunut gave a violin rectair at century Club Hall on Friday evening, March 18th. The students were assisted by Miss Mabel Frisbie, soprano, Mrs. Kenneth MacDonald Jr., mezzo soprano, and Miss Clara V. Raunut, pianiste. The program was as follows: Andante and Allegretto, three violins and piano (Heddinghem), Clark W. Crocker, William Doble, Donald McKee; Gavotte No. 4 (Carl Bohm), Charles F. Gibson; Andante from D Minor Concerto, two violins and F, Gibson; Andante from D Minor Concerto, two violins and piano (Bach), Misses Cecil Rauhut, Helen Frisbie; Cavatine (Raff), Jerry C. O'Connor; Concerto in G Minor (F. Seitz), Donald McKee; Vocal solos: Spring, Summer and Autumn (violin obligato), from "The Perfect Year," a Song Cycle by (H. A. Matthews), Miss Mabel Frisbie, violin obligato, Otto Rauhut; Styrienne, op. 46 (G. Pantillon), Clark W. Crocker; Mazurka de Concert (L. Conde), Miss Helen Frisbie; Concerto in D Minor (Wieniawski), Miss Cecil Rauhut; Vocal solos: (a) Schwanenlied (Ludwig Hartmann), (b) Thou Art so Like a Flower (Chadwick), Mrs. Kenneth MacDonald Jr.; Marche Militaire (Schubert), Miss Helen Frisbie, Miss Cecil Rauhut, Paul M. McKee, Donald McKee, Charles F. Gibson, Jerry C. O'Connor. O'Connor.

The San Francisco Musical Club gave a program composed of Slavonic masters at Century Club Hall on Thursday after-noon, March 17th. The program was as follows: Anton Dyorak—Trio for piano, violin and cello, op. 21, Miss Florence Hyde, Miss Olive Hyde, Mr. Adolf Lada; Franz Liszt—Etude, D flat, Mrs. Albert Brouse; Franz Liszt—Oh, Quand Je Dors, D. Hat, Mrs. Albert Brouse; Franz Liszt—Oh, Quand Je Dors, Im Liebeslust, Comment Disaient-ils?, Mrs. James Pressley; Nicolai von Wilm—Variations for two pianos, op. 64, Mrs. Warren Hord, Mrs. William Ritter; Anton Dvorak—The Fugitive, The Birdling, Parting Without Sorrow, duos for soprano and contralto, Mrs. Cecil Mark, Mrs. Frank Cox; Fred Chopin—Scherzo, C sharp minor, Miss Edith Kelly.

Miss Maud Powell will give the following program Tuesday evening at Simpson Auditorium, assisted by Waldemar Liachowsky, pianist: Le Trille du Diable (Tartini), Concerto No. 4 D minor (Vieuxtemps), Sonata for violin and piano, A major (Caesar Franck), Slavic Dance, A major (Dvorak), Minuett (Mozart), Twilight (arr. by Powell) (Massenet), Airs Russes (Wieniawski).



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(From the Berkeley Independent.)

With Debussy, d'Indy, Dukas, Max Reger and some of the other moderns, we have grown to look askance at the so-called old school of music. Having learned our lesson well, we cry anathema on all melody, resent the marvelous harmonies of, say, Chopin, repudiate the massive materialism of Beethoven and spend our days in the search of the illusive and unsatisfying. Music, to be modern, must faintly suggest, never assert. One must take always the shade for the substance and revel one must take aways the snage for the substance and rever in symbolism. The old school, with its melodies and easily followed harmonic progressions, is outworn. And yet, appar-ently, there is still some virtue to be found in the long estab-lished laws of harmony. The field of composition is not alto-gether left to the iconoclasts. But it takes an artist to wrest from the almost exhausted old-time combinations something that forces even the most intensely modern in spirit to ack nowledge as new, although not built in the modern way. Such an artist is Wallace Sabin. He considers not the modern mode of composition, steers clear of its easy innovations; he spends no time in inventing a new scale and avoiding leading tones; but with straightforward art, goes in a most characteristic way directly to the heart of the verses he sets, and surrounds them with music which is strong, tender, virile, appealing, in-tellectual or purely sensuous, as the case may be.

One feels, somehow, the organ impulse in all Mr. Sabin's work, undoubtely due to his excellent improvisations on that instrument. He writes subtlely, gracefully, charmingly; above all, legitimately, and shows amazing versatility. Mrs. Ray Simond's complimentary evening to this great composer brought a bewildering program. From the fascinating Scotch songs to the sombre "Where Am I From," the same excellent standard of workmanship was maintained. Mr. Sabin does not confine his efforts to the voice alone, but writes with equal ease for orchestra and solo instruments. His Nocturne in E for cello, which Mr. Arthur Weiss played Friday evening, is for cello, which Mr. Arthur Weiss played riday evening, is delightful. Beyond all doubt a nocturne, it sings itself into one's heart with much insistency. Perhaps the greatest work is thrown in the two songs Mr. Lowell Redfield sang so acceptably, "Where Am I From," an intensely dramatic and truly original conception, and the equally great, though altogether different, "Voice on the Winds," from Mr. Sabin's "Jinks" music, the last being set to a wonderfully descriptive accom-

paniment. Of this sacred song Mrs. Grace Davis Northrup did "O Perfeet Love" and "O Jesu Thou Art Standing." These two songs, especially the last, are most melodious in their treatment, and strongly suggest that expression, "sing themselves," notwith-standing which Mrs. Northrup's voice was greatly appreciated. Mrs. Simonds is taking a very charming way of familiarizing us with the works of our local composers. The next one to be complimented is Mr. Albert Elkus, whose piano compositions are well known.

IVAN SHED LANGSTROTH'S SUCCESS.

A Large Gathering of Musical and Society People Applaud Young California Composer for His Great Skill in Composition and Interpretation.

Inasmuch as the Pacific Coast Musical Review was not represented at the concert given by Ivan Shed Langstroth at the St. Francis Hotel on Thursday afternoon, February 24, we take pleasure in reprinting the following report from the San Francisco Chronicle:

cisco Chronicle:

Despite the many who expected that the debut of Ivan Shed Lat,gsttoth a. a composer would be a success, his presentations far surpassed all anticipation. It seems trite to say that his work savored of the old masters, that it embraces melody, romanticism and breadth, but these are the terms in which clausitions work must be placed, grasp is that he, with such classic spirit of the very old masters. Modernity is take to hear within himself such strains of melody and fineness and which furthermore, are so filled with the classic spirit of the very old masters. Modernity is lacking in Langstroth's compositions, but this is a compliment and not an adverse criticism. His talent is best expressed in his orchestral work which shows a splendid combination of sweetness and originality with much that is dramatic, but as yet strongly the success of the strongly the strongly that the success of the suc



MAUD ALLAN

The Graceful Classic Dancer Who Will Appear at the Garrick Theater Tuesday Evening, April 5th Under the Direction of Will L. Greenbaum.

friends were more than realized was evident from the enthusiasm with which each succeeding number was received, and that the young man has marked genius in the field of musical composition was the consensus of opinion of those who heard him present selections from his work last night. His great versatility was exhibited in the property of the several extractions as a strain of the musicians assisting him.

The second number was a group of songs arranged by Mr. Langstroth and sung by Mrs. M. E. Blanchard, and gave further evidence of the genius of the composer in the poetic harmony expressed between the words and the music. Mr. Langstroth and the numbers himself on the plants. Mr. Langstroth played all the numbers himself on the plants. Mr. Langstroth of the vocal numbers himself on the plants and the words in the vocal numbers by Mrs. M. E. Blanchard and Harold Dracht. Particular enthusiasm was shown at the singing of the "Call of the West." as the words were written by Miss Henriette de S. Blanding, a young society girl who will be one of the debutantes of next winter.

The following program adagio molto, menuetto allegrissino, allegro continuo. Songs (a) old ballad from "Quentin Durward"; (b) "My Madonna." Porter Robinson; (c) "My Star." Robert Browning; (d) "The Poet and the Bird." Elizabeth Barrett Browning; (e) "The Callfornia Poppy," from comic opera. Trio, E minor (piano, violin, cello), allegro agitato, and ance cantablie, finale, allegro appassionato. Songs (a), "The Kraken." Lord Alfred Tempra of Da Moonlight Lake." From comic opera; (d) "The Coyote and the Moon," from comic opera; (e) "The Call of the West." Henriette de S. Blanding. Duet. "The Lorelei." Heinrich Heine.

The Adelstein Mandolin Sextet will give a concert during the latter part of April. An excellent program has been pre-pared for this occasion. Among the novelties will be a quartet for lutes only.















